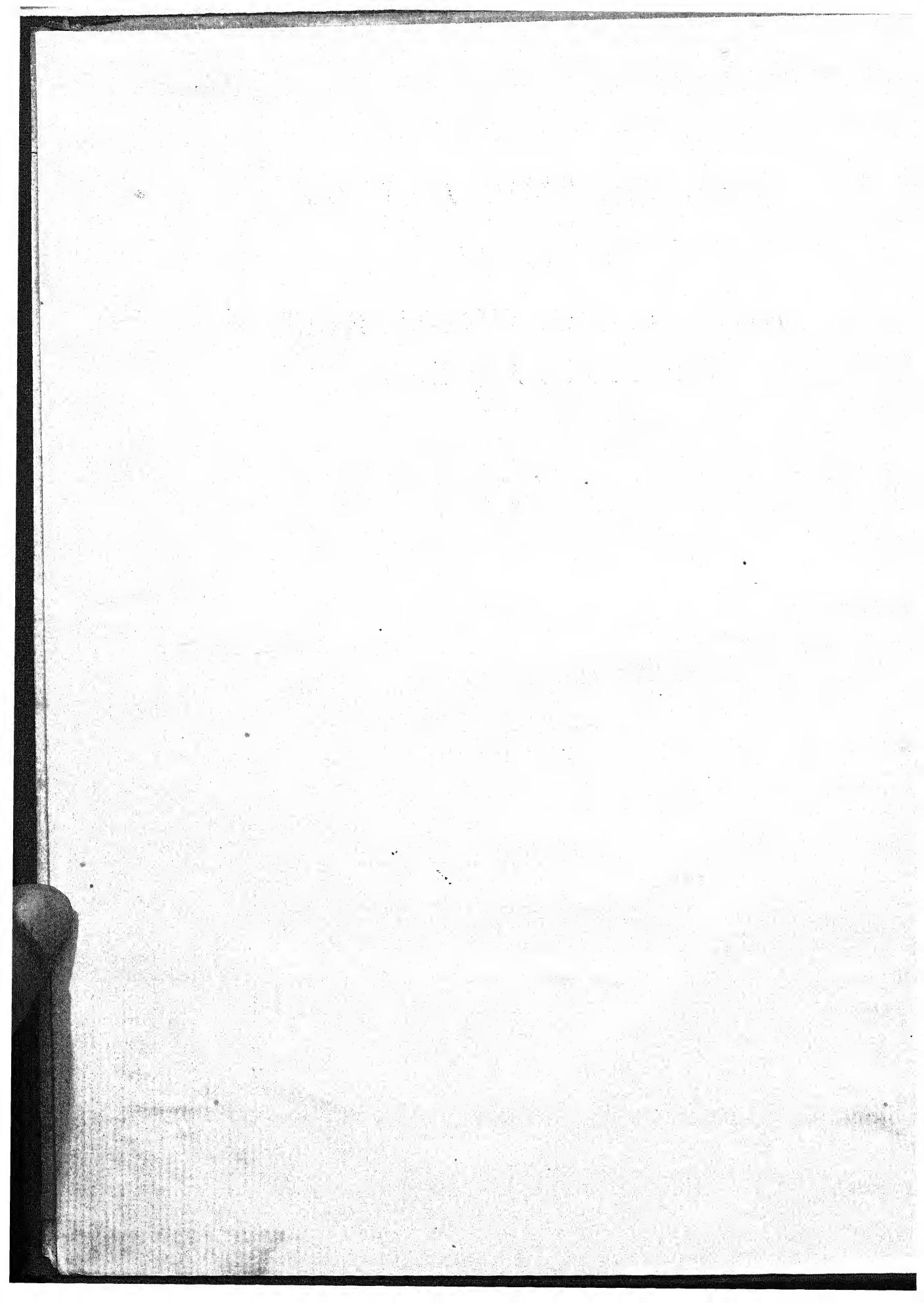


A. N.
42270

THE CERAMIC ART OF
CHINA
AND OTHER COUNTRIES
OF THE FAR EAST



D.W.
12272

THE CERAMIC ART OF CHINA AND OTHER COUNTRIES OF THE FAR EAST

BY

WILLIAM BOWYER HONEY

*Keeper of the Department of Ceramics
in the Victoria and Albert Museum, London*

738.10951

Hon

6.2.46
738
Hon



LONDON

FABER AND FABER LIMITED AND
THE HYPERION PRESS LIMITED

First published in Mcmxlv
by Faber and Faber Limited
24 Russell Square, London, W.C. 1
and the Hyperion Press Limited
Printed in Great Britain by
The Shenval Press, London and Hertford
All rights reserved

LIBRARY ARCHIVE
LIBRARY, NEW YORK
12597
Date 22-8-62
Call No 738.72.95.1 f. 100

CONTENTS

I. INTRODUCTION	page 1
II. CHINA	
CHINESE POTTERY BEFORE THE HAN PERIOD	25
THE HAN PERIOD AND THE ADOPTION OF LEAD GLAZE	30
THE DEVELOPMENT OF STONEWARE AND PORCELAIN: HAN: SIX DYNASTIES: T'ANG	35
TOMB-FIGURES AND OTHERS: HAN: SIX DYNASTIES: T'ANG: MING	40
THE T'ANG PERIOD:	
General	47
Lead-glazed ware	50
Stoneware and porcelain	54
Later wares in the T'ang tradition	58
Exported wares	59
THE SUNG PERIOD:	
General	61
The Classical wares	65
Tz'u Chou, Chien, and other stoneware and porcelain	81
Later wares in Sung style	92
Exported wares and contacts with the Near East	94
THE MING PERIOD:	
General	98
Earthenware and stoneware	101
The white porcelain of Ching-tê Chê	106
Porcelain painted in underglaze blue and copper red	108
Porcelain painted over the glaze in enamel colours	122
Miscellaneous monochrome and other porcelain	128
The porcelain of Tê-hua and other centres in Fukien province	132
Yi-hsing ware	135
Ming exportation	137
THE CH'ING PERIOD:	
General	139
Monochrome wares and wares decorated with coloured glazes	143
Porcelain painted in underglaze blue and copper red	147
Enamelled wares of the K'ang Hsi period	149
Enamelled porcelain of the Yung Chêng and Ch'ien Lung periods	152
Miscellaneous later Ch'ing porcelain	155
Wares made for export	156

CONTENTS

III. INDO-CHINA		
SIAM (SAWANKHALOK AND SUKOTHAI)	<i>page</i> 160	
ANNAM	164	
IV. COREA		
GENERAL	167	
SILLA PERIOD	169	
KORYU PERIOD	169	
YI PERIOD	174	
V. JAPAN		
APPENDICES		
A. NOTE ON THE SPELLING AND PRONUNCIATION OF CHINESE NAMES	190	
B. MARKS	192	
C. GLOSSARY OF CHINESE NAMES FOR SHAPES, COLOURS, ETC.	205	
D. PATTERNS AND SUBJECTS USED IN THE DECORATION OF CHINESE PORCELAIN	209	
E. FORGERIES AND COPIES	212	
BIBLIOGRAPHY		
TABLE OF CHINESE DYNASTIES AND REIGNS	226	
MAP	228	
INDEX	229	
THE PLATES	239	

THE COLOUR-PLATES

The three colour-plates in this book are placed as follows: PLATE A. Jar, T'ang period, *facing page* 50; PLATE B. Bowl, Ming period, *facing page* 104; PLATE C. Bottle, Japanese (Kutani), *facing page* 186. These colour-plates are a mere token of what might have been possible in peacetime.

ACKNOWLEDGEMENT

Many friends have helped me to complete this book in a time of peculiar difficulties. I am particularly indebted to Mr. Bernard Rackham for his teaching and encouragement, and for the demonstration he has given me, now extended over many years, that it is possible to care deeply about the beauty of pots while maintaining an active and scholarly interest in questions of provenance and dating. I have to express my grateful thanks to the President and Council of the Royal Academy for permission to reproduce many photographs of objects shown at the International Exhibition of Chinese Art held at Burlington House. Grateful acknowledgement is also due to the Director of the Victoria and Albert Museum for a similar permission with regard to the Museum photographs. My sincere thanks are offered to all the collectors named in the illustrations, and especially to the Chinese Government and to Sir Percival David, Bt., from whose collections I have drawn so many examples. In the case of a few pieces photographed some years ago it has been impossible to ascertain present ownership, and apology is due to any collectors whose names have thus been inadvertently omitted. I have received much help and information from Mr. A. J. B. Kiddell, of Messrs. Sotheby & Co., whose sale-catalogues of Chinese and other pottery have set a new standard of accuracy and scholarship. Mr. Edgar Bluett and Mr. Peter Sparks have most willingly given me the facilities I have asked of them, and I have had great courtesy from Mr. A. C. Cooper and Mr. E. H. Parker, who have been to much trouble to supply me with photographs. Lastly I should like to thank my publishers, and especially Mr. Richard de la Mare, for the care they have given to the production of this book and their readiness to meet my wishes over many details.

W. B. HONEY

*Victoria and Albert Museum
South Kensington, London*

29th February 1944

TO
BERNARD RACKHAM
IN GRATEFUL ADMIRATION
AND AFFECTION

I. INTRODUCTION

This book is a survey of the art of the Chinese potter, from the earliest times to the present day. It will provide an account of our present knowledge of the origins and development of the art, and will serve as a guide to the literature in which it is discussed, but it will be concerned less with archæology and history than with the appreciation of the wares themselves.

The subject is one which may be regarded from widely different points of view. The antiquarian may study the uses of the surviving pottery objects, discovering and describing (for example) the various forms of Chinese wine-vessel or tracing the history of the Buddhist begging-bowl; or he may consider the tomb-figures for what they represent, making researches into the origin of the Chinese breeds of horse and dog, and studying the relevant folk-lore and burial customs. The historian, again, may study the social and political background, providing a picture of Chinese society as a setting for the pottery; or the scholar may devote himself to the texts referring to pottery, or study its iconography, with no reference in either case to the aesthetic merit of the wares he illustrates. Different again is the approach of the scientist, who may believe in the supreme importance of chemical analysis as an aid to ceramic studies. Excellent books on Chinese pottery have been written from all these points of view. But the approach I propose is a different one. I shall be primarily concerned with the wares themselves—with the attributes, such as the shapes and proportions, the colours and the textures, which make us call them beautiful. These alone, in my opinion, can justify the attention I shall give them. I do not propose to attempt to explain here *why* we consider them beautiful, *why* a certain profile or brush-stroke, or a certain arrangement of curved surfaces or volumes, or a combination of colours, should have the power to move us profoundly. It is enough for the present to know that they can perform this miracle. I would only stress the fact that this appreciation of beauty is in its essence a simple thing, direct and not dependent upon reasoning or even upon knowledge, scientific or other. It depends upon what Charles Vignier called, after Don Quixote, '*l'amoureux choix . . . ce discernement exquis, cette sensibilité quasi-infaillible*', which govern the taste of the gifted amateur. Such discernment may reach the truth where the laborious analysis of the Teutonic method must always fail. To have learnt to see the whole work, and to have come under its spell, rather than attempt fruitlessly to analyse it into its meaningless parts, must be a first requirement in all art criticism.

But since no terminology exists in which the abstract qualities of pottery may be rationally discussed, it might well be thought sufficient to affirm one's choice in an anthology of pots and leave it at that. To make such an anthology has indeed been a most important part of my intention here; I have tried to bring together, in suitable order, as many masterpieces as space allowed me, and I might have left them to speak for themselves. There is in fact much to be said for allowing works of art to make their appeal undisturbed by any chatter of commentary. Yet this, I hold, is not enough, for two principal reasons. In the first place it must be said that while beauty is the final justification for the

INTRODUCTION

study of an art, a deliberate search for 'aesthetic thrills' is all too likely to defeat itself. The æsthetic is apt to suffer progressively from his mere indulgence in sensations, and in the end to respond only to the most violent stimulation. This is well shown in the great book of plates introduced by Vignier in the brilliant wilful essay from which I have just quoted.¹ It is an admirable choice, perhaps the best that has ever been made, but one grievously falsified in its presentation by devices of coloured backgrounds, melodramatic lighting, and the like. Remarkable as the expression of French taste in the 1920s it illustrates little of the spirit of Chinese pottery. In its violence it reveals the fate of the æsthetic. The paradox in this has been repeatedly proved; enjoyment of works of art is surer and more lasting when it comes as the incidental half-conscious accompaniment of some other interest. Just as the potter himself was seldom concerned with the pure art of creating form, but rather with some practical problem of utility or technical excellence, so also should the connoisseur concern himself with some other problem or task, even one which may be in the strict sense irrelevant, such as classification and dating, but one which allows his enjoyment to come incidentally. The second argument rests on the necessity that taste should be informed taste. To appreciate the merits of a piece of pottery it is necessary at the outset to have a certain gift of eye, sensitive to what is original and creative in shape and colouring; and it is doubtful whether this faculty will ever be acquired by one not naturally possessing it. But even the gift must be cultivated. Without taste in this sense a man may fail to perceive beauty, or may find merit in an object clumsy or empty or imitative or merely clever. But without an informed taste he will tend to like one sort of thing only; he will lack the flexibility needed to adjust his standard to the varying ideals of potters in different periods. A practical potter may be excused for limiting his approval in this way to the wares of that one period in which he finds greatest inspiration; but a cultivated taste will seek the merit and pleasure to be found in many others, all authentically creative. The potter in every period is faced by new conditions—technical, utilitarian, and social. These govern his work, hampering his freedom and dictating, often enough, the kind of wares he is allowed to make. But to the working artist these are obstacles to be taken in his stride, providing him in fact with fresh opportunities for the creation of beauty. Every period thus produces something that is both genuine and new, and it is for the connoisseur to recognize and welcome it all. The more various it is, the wider the range of his delight.

Thus it is part of my purpose to present a selection from the whole body of Far-Eastern wares in such a way as to display the various nature of their æsthetic appeal, and by comparison and classification help to cultivate an informed and catholic taste. Such a cultivated taste for pottery is not without its social value. Not only does its possessor assist in the spread of knowledge, which must itself count as the enrichment of life, but by his open-minded care for new and various æsthetic experiences he may help in the appraisement and reception of the original ceramic art of his own day.² Such original work may well prove to have been inspired by Chinese pottery, but only in the sense that its designers will have enriched their experience with a knowledge of its masterpieces. It will not be crafts-

¹ H. RIVIÈRE and C. VIGNIER, *La céramique dans l'art d'Extrême-Orient*. Paris, 1923. ² These themes (which lie at the very heart of the subject as I understand it) are admirably discussed in a paper by J. A. N. BARLOW, 'The Collector and the Expert', in *Transactions of the Oriental Ceramic Society*, 1936-37, p. 87.

INTRODUCTION

man's work conforming to the 'Sung standard', or any other. Governed by the conditions of modern mass-production, its beauty will be of an entirely different order; and its value will be best appreciated by a taste trained to see in the evolution of the ceramic art an endless procession of styles, in which beauty forever takes new forms, rather than attains, or fails to attain, a single arbitrary standard. This service to posterity may perhaps be counted to the collector for righteousness, if his personal delight is held to be not enough.

★ ★ ★ ★

Such a review as I now propose to make is I think long overdue. No full general survey of the whole field of Chinese ceramic art has been attempted since R. L. Hobson published his epoch-making work in 1915,¹ though our knowledge has been much increased and clarified in recent years. The great International Exhibition of Chinese Art held in London in 1935-36, when the present work was first planned, was of course a landmark in the study of the subject. The War has now brought further research to a standstill, and it may be many years before it can be fully resumed. It seemed worth while therefore to bring together now, in a comprehensive way, some of the masterpieces in English and other collections, and take stock of our present knowledge of them. The pause in our studies due to the War may even help us to a truer perspective.

There is another reason, too, why the present seems a not unsuitable time for such a review. The greatness of Chinese civilization is in the minds of all of us to-day. We stand amazed at the thought of a culture of such fineness and at the same time with such power of survival. In contrast with our own Western European history, with its record of aggressive wars and of alternating individualist self-assertion and self-abasement in other-worldly religion, we learn of a people realistically accepting the conditions of earthly life and maintaining for many centuries a social order based on a reasonable conception of duty, honesty and mutual respect, avoiding excesses and aiming at a measured happiness and enjoyment of life. If in the past they have seemed to us too tolerant of evil, too willing to accept suffering as natural and inevitable, we must admit that they have for long periods at least avoided the extremes of poverty and great wealth, the anti-social exploitation, feudal and industrial, which so frequently disfigure our own record. If they have lacked the heroic protest of the inspired prophet and martyr, they have also avoided fanaticism and the worst forms of intolerance.

But though the Confucian ideal of the middle way is essentially social and practical, depending upon a code of ethics rather than a mystical religion, it can never be said that the Chinese are a materialist people. An ever-present sense of the mystery of things has found expression in the various forms of Taoism, some of them mere superstition, but others striking deeper to the insoluble paradox of human life. Even Buddhism has gained many adherents in China, especially in bad times. Above all, Chinese art and literature have flowered continually into that mysterious creative synthesis of form and colour, association and allusion, which we call poetry. Their mere brush-writing is itself poetical, aspiring to give life and rhythm and meaning to every stroke, while painting is for the Chinese always a branch of calligraphy, with the same ideal of vitality and expressiveness in brushwork. Painting for them is never the glorification of man, but rests on an almost mystical belief in the wonder and significance of all objects of sense alike. In

¹ R. L. HOBSON, *Chinese Pottery and Porcelain*. London, 1915.

INTRODUCTION

Chinese works of art we are aware of a poetical sensuousness delighting in shape and substance, whether in a tree or a mountain, a written character, a pottery bowl, a worn jade ornament or a patinated bronze, stressing always, with a half melancholy resignation, whatever is enduring in them. In short, we are aware of a refinement and cultivation of the pleasures of the senses, a care for disinterested contemplation, and a delight in the exercise of the mind, which all speak of a people more truly civilized than ourselves.

The special regard in which the ceramic art has been held in China needs no emphasis. It is something with hardly a parallel elsewhere, even among the creators of Greek vase-painting. It springs from the same mystical sensuousness and humility in the enjoyment of form, texture and colour, as informs the peculiar Chinese poetry. With the Chinese, pottery is no mere minor art; porcelain has been esteemed by them with jade as a noble material, above gold and silver and diamonds, and objects made of it have been collected and treasured for more than a thousand years. For a brief tribute to an art thus esteemed by a great people the present is surely a suitable time.

* * * *

The subject is a vast one, covering wares of the most widely varying kinds. Though our knowledge of some phases in its history is still defective, it is now possible to trace with fair certainty the development of technique and style over a period of more than two thousand years, and the range of achievement shown appears more than ever impressive.

I would particularly emphasize the rich variety of the wares, which is indeed much greater than most people suppose. Differences of style due to period and fashion are well understood, as are those due to materials and technique. But there are profounder differences, perceptible in the wares of a single period, which are seldom commented upon. They are differences arising (I believe) from two aspects or tendencies in the Chinese mind and spirit. We find on the one hand objects satisfying what I would call the 'Imperial' or 'official' taste. Conservative and restrained, caring most for a smooth perfection and constantly referring to the classical standards of the revered ancient jades and bronzes, this taste might not inaptly be compared with the Confucian ideal, with its insistence on family duty and ancestral traditions. It is embodied in much of the Sung porcelain with its sleeker glazes, and in the many shapes inspired by bronze. The early Ming blue-and-white and enamelled porcelain and much of the characteristically refined ware made in the Ch'ing period belong to it also. Sir Percival David's great collection shows a remarkable understanding of its spirit, while the Chinese Government's contribution to the London Exhibition was virtually limited to wares of the kind. Yet there is another very different taste no less authentically Chinese. This belongs to the wilder, more adventurous, side of the Chinese poetic spirit. I am tempted to call it, with European analogies in mind, the 'romantic' or 'Northern' tendency in Chinese art, contrasting its wildness with the ordered and civilized and 'classic' regularity of the other. It may also be claimed as the instinctive taste of the peasant craftsman himself, working in poverty, close to nature, as opposed to the luxurious taste of a leisured class of patrons. But these arbitrary and limiting categories do not really fit. For it belongs also to the spirit of Taoism and of a certain Buddhist sect to which the Chinese of all classes have been much attracted. It may be felt in the more fantastic of the Chou bronzes and in the classical Chinese mountain-landscapes. In pottery it is embodied most notably in the wares of what we call the Tz'u Chou type, of which

HISTORICAL OUTLINE

no example whatever was sent to London from the Chinese Imperial Collections. It is above all the taste shown in the little-known later Corean wares, which so profoundly influenced the best pottery ever made in Japan—the wares made for the Tea-Ceremony. It belongs in fact to that side of Chinese pottery which appeals most strongly to the Japanese, and it is tempting to call it the taste of the Japanese Tea-Master. But it is of Chinese origin. It gives merit to much Chinese peasant pottery of kinds so little costly and so rough and 'common' that they are virtually ignored by the official Chinese ceramic historian. Yet the wares of this order are often of the greatest beauty, showing an admirable freedom and directness and a total disregard of mere smoothness and facility and mechanical perfection of finish.

The diversity due to changing fashions in different periods is linked of course with the evolution of technique, of which more will be said presently. It is associated also with the phases of Chinese history, and especially with the contacts made with the countries of Europe and of the Near and Middle East. Some account of these phases, in briefest outline, must now be given. Detail would be pointless, since for our purpose here the wares and their styles are themselves the history. But an outline sketch of the whole ceramic history of China may usefully be given here before it is discussed in greater detail.

There can be little doubt that the cradle and nurturing-ground of the Chinese race were the valley and plains of the Yellow River (Hoang-ho), in what are now the provinces of Shensi, Shansi, Honan, and Shantung. But that the people dwelling there in pre-historic times were already subject to invasions from the north and west, from Mongolia and Central Asia, as early as the end of the Stone Age, is suggested by some pottery of that period lately discovered in China, showing a remarkable resemblance to some Western Neolithic wares. Such invasions have been a recurrent feature of Chinese history. At first disruptive, they have generally been followed by periods of regeneration and renewed creative vigour, while the invaders themselves have been either ejected or assimilated by the massive Chinese civilization which they had nominally conquered. Especially significant is the resulting alternation of periods of withdrawn and self-sufficient culture, almost of stagnation, with others in which eager contacts were made with foreign peoples and the arts show every sign of receptiveness and vigorous growth. It is remarkable, however, that these last were sometimes also periods of Imperialist expansion and conquest, rare though these have been in the history of the Chinese people.

Of little account in ceramic history are the Shang and Yin periods (1760–1120 B.C.), which stand at the beginning of the Bronze Age in China, or the still earlier legendary Hsia period. Recent excavations at An-yang, a late Shang-Yin capital in Honan, have brought to light many objects (such as the famous inscribed oracle bones) which are of capital importance to Chinese archaeology, but the pottery found has so far been either of slight artistic importance or so fragmentary as to give no sure ground for any conclusions. It is claimed, however, that glaze of a sort was already in use, and that the materials of stone-ware were already known.

For the greater part of the succeeding Chou period of feudalism (1120–249 B.C.) few but relatively crude wares were made. But there is some evidence of finer work being done towards its close, in the time of civil strife known as the Warring-States Period and especially during a short period of stabilization under the Ch'in Dynasty, when the Great Wall

HISTORICAL OUTLINE

was built in the 3rd century B.C. The Ch'in period saw the creation of an austere and beautiful style in bronze-casting, and this may well have been shared by the potters. But of the character of their work little has yet been ascertained. There is some probability that glazed stoneware was being made, but the dating of the specimens in question is still uncertain.

In the Han period, which began in 206 B.C., the Chinese empire was consolidated and its boundaries were greatly extended. Now for the first time we have clear evidence of foreign contacts and exchange, affecting the ceramic art in at least one particular. A considerable trade was carried on with the Romans, by the overland route through Turkestan and by sea by way of India and Persia; the silks of China were exchanged for Western goods, among which Syrian and Egyptian glass was almost certainly included. The first Chinese use of lead-glaze must be traced to the example or influence, or possibly even the tuition, of the potters of the eastern part of the Roman Empire. Purely Chinese, on the other hand, was the feldspathic-glazed stoneware made in this if not already in the preceding period.

The final break-up of the Han empire in the 3rd century A.D. and the disturbances of the three succeeding centuries were due to a renewed incursion of tribesmen from Central Asia. The country was divided among various ruling houses, and the period is known in Chinese history as that of the Six Dynasties. The disturbed and disrupted state of China brought something like a Dark Age, when life was precarious and most of the arts were neglected. It was, however, the period when Buddhism (which had been introduced to China in the first century of the Christian era) secured its greatest accession of adherents, attracted no doubt, in a time of strife and uncertainty, by its philosophy of renunciation and denial of life. (For this a contemporary parallel may be found in the spread of Christianity in Europe in the time of the Migrations and the comparable irruption of barbarians.) By the 5th and 6th centuries Chinese Buddhist art had taken definite shape, and many serene and beautiful masterpieces in bronze and rock-carving are to be ascribed to this time. These continued to be made under the succeeding dynasty, the T'ang, and in both periods something of the sculptor's inspiration was shared by the maker of pottery figures, which in accordance with a widespread custom were largely used in the furnishing of tombs. The development of stoneware seems to have continued during the Six Dynasties, and though documentary pieces are still to seek it is highly probable that a vitrified ware of almost porcellanous character was being made as early as the 3rd century A.D.

Chinese contacts with Buddhist India and Central Asia in the 5th and 6th centuries, and the consequent intercourse with the countries of the West, have sometimes been held to account for the remarkable receptiveness of China under the T'ang Dynasty (618-906). This was, it is generally agreed, the most creative period in Chinese history. The Empire was once more consolidated and extended, and trade and intercourse were established far and wide—by the overland route with Islamic Iran and Mesopotamia, where the Abbasid Caliphs had their Court, and by sea with Farther India and the islands of the Pacific, including Japan, now for the first time paying homage to the civilization of China. Complete religious toleration brought to China pilgrims of many religions—Nestorian Christians and Manichaeans from Central Asia, as well as Zoroastrians and Mohammedans from Persia and India. The T'ang was the great age of Chinese poetry, and there were many painters of high repute, though practically nothing of their work survives. All

HISTORICAL OUTLINE

the arts showed a nascent vigour. The abundant surviving pottery of the period shares this quality and is various in technique and full of colour. In the Yüeh ware, already praised in the 9th century for its resemblance to jade, we have the first unmistakable example of those 'celadon' wares and their kindred which were for centuries to fulfil the Chinese ceramic ideal. By the 9th century at the latest, these and a white translucent stoneware conforming to the European definition of porcelain were being made and even exported.

The fall of the T'ang Dynasty in 906 was followed by a period of five short-lived dynasties, when foreign rulers, of Mongolian or Tartar origin, divided the country. When by 960 most of China was again united under a single rule, that of the Sung Dynasty, it was with restricted boundaries, the Mongol house of Liao ruling from Peking in the north and the Chin Tartars threatening from the north-west. The latter could not be kept out, and in 1127 the Sung Emperors moved their capital south, from K'ai-fêng in Honan, at first to Nanking, and eventually to Hangchow in Chekiang. There the emperors spent their time in cultured but precarious peace until the Mongols finally broke through and conquered the whole country, founding a new dynasty, the Yüan, under Kublai Khan, in 1279.

The Sung period was one of great and characteristic achievement in philosophy and the arts. Its spirit was essentially contemplative, withdrawn and backward-looking. Evidently living still on the capital of material prosperity accumulated under the T'ang, the typical lettered Chinese of the time, from the Emperor downwards, was a cultivated scholar with antiquarian tastes. The ancient bronzes and jades were sought by the Emperor in excavations at An-yang, until the advance of the Chin drove the court to the south. Painting, calligraphy and poetry, three closely related arts, were widely practised with the utmost refinement, subtlety, and delight, while the amenities of life were evidently not neglected. Hangchow, the Southern Sung capital, was visited late in the 13th century by the Venetian traveller Marco Polo, who left an account of its beauty and orderliness—of its many miles of canals with their thousands of stone bridges, its guilds of craftsmen, and peaceable, friendly and cultured citizens. On the other hand, by a sort of reaction against comfort, the pursuit of solitude and austere meditation enjoined by the Shan (Indian, *Dhyana*, Japanese, *Zen*) sect of Buddhism, gained it many adherents at this time; and its spirit is reflected in many Sung paintings. In porcelain the Imperial taste inclined to prefer reproductions of the shapes of ancient jades and bronzes, while the skill of the potter was directed more and more towards the development of a material that should have the hardness and immense durability, the musical resonance, dim translucency, and even the colour, of jade. This in its several varieties was the most precious of stones to the Chinese. In this pursuit were made the famous Sung wares whose shapes and glazes remained classical in China, to be repeatedly copied and emulated for centuries later. But besides making these wares in the 'official' taste the Sung potter created many other types, of equally great beauty. Black and brown-glazed stoneware, bluish-white and cream-coloured porcelain, with boldly carved or incised decoration, wares painted with free swift brushwork in a single colour, usually black, all show great technical mastery and an admirable 'primitive' restraint and austerity. Fine white porcelain was at the potter's command, but was not yet exclusively admired, and many different pottery-centres made a variety of wares both for the court and for the general market. Of the distribution of these centres more will be said in due course; here it need only be mentioned that the characteristic jade-like 'celadon' wares were now

HISTORICAL OUTLINE

made in fine quality not only in China itself (and especially in the province of Chekiang), but also in Indo-China, probably in Annam and certainly in Siam, where emigrant Chinese potters were at work from about 1300 at the latest, as well as in the independent kingdom of Corea. The Corean celadons indeed were not surpassed even by the Chinese, ranking as they do among the finest wares ever made in the Far East.

The Sung wares are peculiarly satisfying to the taste of the Western collector and potter of the present day, as they have been for centuries past among the Tea-Masters and their followers in Japan, and it is hardly surprising that they should have been claimed as the best pottery ever made.

Under the comparatively short-lived Yüan Dynasty (1279–1367), the types created by the Sung potters remained in fashion, but with the important difference that they now supplied a much wider market. The greater part of Asia was now under the rule of the Mongols. The whole continent lay under what has been called the *Pax Tatarica*, and the freest intercourse and travel were encouraged by the Yüan Emperors. By the 14th century the green-glazed celadon wares of China were being exported far and wide—to India, Persia and Egypt, to East Africa, and to the islands of the South-West Pacific. In return China herself was once again subject to influences from abroad. Persian influence had made itself felt under the Sung, but under the Yüan Dynasty a revolutionary change of fashion was brought about by the use of a blue colour for painted decoration on porcelain, with far-reaching consequences. Cobalt had been employed to colour glazes in the T'ang period, but painting in blue does not appear to have been used to any considerable extent on Chinese porcelain until the 14th century, when the technique was learnt from the potters of the Near East, who had practised it for several centuries before this time. Other Near-Eastern elements now appearing in Chinese art were probably due to Mohammedans settled in the country under the rule of the Mongol emperors. It is noteworthy, on the other hand, that motives from Chinese art were in this period widely adopted in the pottery, textiles and glass of the Near East.

The wider vision and more active, enquiring spirit thus encouraged were characteristic of China under the native dynasty of the Ming, who began to rule in 1368 after the break-up of the vast Mongol empire. China in the early part of the Ming period was once more forward-looking and creative. In pottery, the Ming taste largely rejected the Sung ideals, with their preference for ancient forms and low-toned glazes, in favour of the brighter colour and variety of the T'ang. In some noteworthy respects the Ming culture may be compared with that of the European Renaissance.¹ It shows the same taste for colour and ornament, the same energy and love of movement, the same passion for building; and it stands in the same relation to the T'ang as our Renaissance does to the Classical civilization of Greece and Rome. But here again we find the taste shown in the Imperial wares standing distinct and apart. Fine-grained thin white porcelain was now the vogue; and its appearance marks the beginning of a new period in Chinese ceramic history, with ideals differing widely from those which had prevailed before. Its manufacture was largely concentrated in a single centre—the town of Ching-tê Chén in Kiangsi province, where a new Imperial factory had been started in 1369 and from the early 15th century onwards began to make great quantities of porcelain for the court. White porcelain continued to be made in other

¹ The same charges have been brought against both: compare p. 98 and note on p. 179.

HISTORICAL OUTLINE

centres also, certainly in Fukien province in the south and perhaps in Corea in the north. But Ching-tê Chén had become the ceramic metropolis of China. The early Ming blue-and-white and fine enamel-painted porcelains were at first novelties made for the court, and were exquisite in refinement of material and in drawing. Like the Sung Imperial wares they became classical, and were destined to be repeatedly copied as such in the centuries that followed. Before long blue-and-white and enamel-painted porcelain began to be widely made for general use and for export, while for the court, refined new styles were invented in successive reigns without ever quite equalling those of the early 15th century.

But painted white porcelain was not the whole of Ming ceramic art. Again we find being made, side by side with the Imperial porcelains, a body of wares showing a quite different taste. These were characteristically of earthenware or stoneware, decorated with richly coloured glazes, or with carved or incised or applied ornament, or modelled with boldness and skill into figures and reliefs. In them we recognize a return to the T'ang tradition, and the ascription of a piece to one or the other of the periods is in fact sometimes a matter of dispute. But many styles were unquestionably new, notably one employing superb harmonies of blue, turquoise and aubergine-purple.

Throughout the Ming period the porcelain made for exportation was doubly important in that it spread a knowledge of Chinese ceramic wares, leading to their widespread imitation in other countries, and at the same time was not without influence upon the Chinese styles themselves. Much of the exported ware was made to order, in shapes prescribed by the Near-Eastern market; and these were reflected in the forms favoured by the Chinese, especially in the 16th century. It is remarkable that the greatest surviving assemblage of 15th and 16th century blue-and-white is that collected by the Sultans of Egypt and Turkey and now preserved in the Museum of the Old Seraglio at Istanbul.

Early in the 16th century, too, the first regular trade and intercourse between Europe and China was started by the Portuguese, who opened the Cape route to the East and founded Macao as a trading-centre. By the beginning of the 17th century this trade was shared by the Dutch East India Company, and before long by the French and English Companies also. The trade had grown to considerable proportions when the Ming Dynasty, after half a century's struggle against the Manchu Tartars, at last fell in 1644. The Ming emperors had been weaklings for more than a century and their overthrow had for some time been threatened, not only from the north and west. The notorious Japanese warrior-dictator Hideyoshi, having by 1590 secured control of his own country, conceived a plan for the conquest of China. After invading and overrunning Corea in 1592 he began to ravage the coasts of Chekiang and Fukien, and the threat to China was only removed by his death in 1598. Political weaknesses were matched by a decline of culture, and the latter part of the Ming period was a time of backward-looking and trivial dilettantism, without creative power or originality in the arts.

The influence of European art and taste brought to bear on China by the growth of trade was unmistakable in the later 17th and 18th centuries. Already in the 16th century the Ming emperors had received the Jesuit missionaries and made use of their learning in astronomy and mathematics. Under the dynasty of Ch'ing, as that of the Manchu conquerors was named, the Jesuit influence was much increased. They were shown especial favour by the great Emperor K'ang Hsi, who reigned from 1662 to 1722 and by firm rule

STYLES AND DATING

once more stabilized the Empire, extending its boundaries in the west to Tibet and Central Asia and in the south to Annam and Cochin China. K'ang Hsi was a great patron of learning and in 1680 set up workshops and studios for the fostering of many arts. Here too he was eager to take the advice of the French and Netherlandish Jesuits at his court, and it is not surprising that European influence should be discernible in the distinctly Baroque character of early Ch'ing porcelain, even before the actual copying of Western styles and motives had become a court novelty. This is perhaps a case of that unconscious sharing of a style or movement of the spirit, widespread over East and West, of which examples have already been suggested; the reign of K'ang Hsi was almost exactly contemporary with that of Louis XIV and parallels between the two reigns will readily suggest themselves. But however this may be it must be granted that the K'ang Hsi porcelain shows a strong and original style and superb craftsmanship. That it should now be often relegated to a merely 'decorative' category is perhaps a natural consequence of the disfavour into which the Baroque has fallen. Other instances of Western influence could be cited. The rose-pink enamel which invaded the later Ch'ing palette was admittedly brought from the West, and the uses made of it are rococo in feeling—light, feminine and playful, even when employed on Chinese themes and not on versions of Western flower-painting or pastoral subjects after Boucher and Lancret, done for the delight of Imperial and other patrons.

But side by side with this vogue of Western styles and motives a strong movement towards archaism made itself increasingly felt in the Ch'ing period. Under K'ang Hsi's son and successor, Yung Chêng (1723–1735), exact copies were made of the classical Sung wares and of the early-Ming painted porcelain, and this backward-looking tendency was maintained and emphasized under Ch'ien Lung (1736–1795), who was himself an accomplished scholar and an ardent antiquarian. Thus no new or vigorous invention or strength of execution marked the porcelain of the last century and a half of the Ch'ing period, when China was concerned to cut herself off as far as possible, politically and economically, from all foreign contacts. The Imperial porcelain of the 19th century was as a rule carefully and weakly correct in following earlier styles and models, and had scarcely recovered from the burning of the Imperial factory by the T'ai-ping rebels in 1853 before the Dynasty came to an end with the Revolution of 1912. The export trade, which had grown enormously in the 18th century, supplying all sorts of wares in the taste of the importing countries, dwindled towards 1850 (the English East India Company came to an end with the Indian Mutiny in 1858), and thereafter, in the second half of the 19th century, was chiefly concerned to supply the growing market for imitation K'ang Hsi wares and other types which continued to interest the Western collector.

* * * *

In this brief account of the sequence of styles in relation to Chinese history, nothing has been said of the actual shapes and decorations which are characteristic of each period. These may be studied in the plates in this book and will be the subject of discussion presently. The extensive later copying of the wares of classical periods might have been expected to blur the distinctions; but it is probable that even in the closest copies the characteristic form-preference of the maker's own time was never wholly suppressed. Without the help of mechanical devices, which the Chinese potter never used to any considerable extent, it is difficult to overcome what may be called a period-preference. Yet the

EXPORTATION AND INFLUENCE ABROAD

imitations may be very close indeed, and the inveterate Chinese practice is a constantly disturbing factor in classification and dating.

Another confusing factor is the long continuance of styles. We tend to think of these as clear-cut and distinct, and they may seem perhaps to have been so described in this account. But some styles were very long-lived, especially those connected with the crafts of building; 'common' pottery also tended to keep to unchanging patterns. The colour-glazed wares of the Ming—such as the ridge-tiles in the form of figures, and the finials and architectural ornaments—are a conspicuous example of a type of pottery which has continued to be made with little alteration until the present day. It must be remembered that apart from the Imperial porcelains with their date-marks and the fashionable wares that followed them, pottery is not regarded by the Chinese as belonging to a particular century or period; it is in the first place 'Kuang-tung ware' or 'Ting ware' or 'Yi-hsing ware', or the like; its ascription to a reign or even a dynasty is almost a secondary consideration. This way of regarding the matter is even more marked in the Japanese connoisseurship; wares are said to belong to a place or to a school, not to a period. A specimen is said to be a Kenzan tea-bowl, or a Kutani dish; whether it was made by the first Kenzan in the 17th century or the sixth Kenzan in the 20th century, or whether the dish is old Kutani, are matters of opinion only. To supply a piece with a precise date was originally a Western concern.

* * * *

The immense importance of Chinese porcelain in the history of the ceramic art will have been made clear in the foregoing account. Wherever it was taken it set a standard and inspired imitations. T'ang wares have been found, with local copies, on the site of the 9th century city of Samarra in Mesopotamia and in the mediæval rubbish-heaps of El-Fostat (Old Cairo) in Egypt. But the 9th-century exportation was small compared with the vast trade in porcelain which grew up in Yüan and early Ming times. The celadons now exported in such quantity were again paid the tribute of imitation in Egypt and the Near East. Motives from the Ming blue-painted porcelains, early and late, of which great collections still exist at Ardebil and Istanbul, were widely copied in Anatolia, Syria and Persia and even on Italian maiolica. The Dutch importations of the 17th century gave rise to the great industry at Delft and brought a universal European fashion for blue-and-white in pottery and tile-work. This was the second great period of foreign enthusiasm for Chinese porcelain, when the huge collection at Dresden was formed by Augustus the Strong (1670-1733)—to mention only the most famous example. Every effort was made to produce a similar ware; but the European, like the Near-Eastern, copying was for long confined to its external appearance, its white surface being imitated by a tin-glaze. Attempts were constantly being made to produce a translucent ware of the same nature as the Chinese. These, save for the isolated incident of the Medici porcelain made at Florence in Italy about 1580, for long had no success. The first partial success came when the translucency was obtained artificially with aid of glass; in this way were made the soft-pastes of Rouen, Saint-Cloud and other factories in France, of Bow and Chelsea and many other places, as well as the Florentine porcelain just mentioned. Eventually the secret of true porcelain was discovered in 1709 by Johann Friedrich Böttger in Germany, and the famous Meissen factory was started by him in the following year. The vogue of porcelain remained

EXPORTATION AND INFLUENCE ABROAD

enormous, and for nearly half a century from this time it was regarded in Europe almost as a semi-precious substance. It had for centuries been so regarded in many countries, and was scarcely thought of as pottery at all. In both East and West it was handled by jewellers and silversmiths,¹ and specimens embellished with gem stones or with mounts of precious metal are not at all uncommon.² Throughout the greater part of the 18th century Chinese wares continued to be brought to Europe in immense quantity, and their decoration was copied and adapted in innumerable forms on the earthenware and porcelain of the time.

The taste for Chinese objects of art, and for porcelain in particular, was checked for a while towards the end of the 18th century, in the period of the Neo-Classical fashions, when Josiah Wedgwood was a leader. It returned with the Revived Rococo in the 1820s, and in the last third of the 19th century Chinese porcelain was collected perhaps more eagerly, and certainly with a more omnivorous appetite, than ever before, while the re-opening of Japan to Western trade in the 1860s brought a flood of specially-made export wares, largely in the most degraded taste, to misrepresent the art of that country. The 20th century saw the fall of the Ch'ing Dynasty and the Revolution of 1912, with their consequence in disturbed conditions and rapid Westernization. These brought an entirely new interest among European collectors and artist-potters in the earlier Chinese wares, then first revealed in quantity by excavations made in railway construction. The disturbed state of the country also led to the breaking-up of many Chinese private collections and the appearance on the market of classical wares till then hardly known in the West.

Thus we find ourselves to-day in a period of unbounded enthusiasm for the earlier Chinese pottery, whose simple forms and subdued, even sombre, colouring have accorded so well with modern taste in furnishing and decoration. At the same time appreciation is not lacking for the superb Corean pottery and for the austere Japanese Tea-Ceremony wares which show so close a kinship with the early Chinese.

* * * * *

The various and developing techniques employed by the Chinese potter will be described in turn in the course of this book. But a few notes on processes in their general aspect and on the nature of earthenware, stoneware and porcelain may usefully be given at this point, even at the risk of some repetition. A general account will also indicate the place taken by particular phases in the whole evolution of Chinese pottery.³

¹ Compare pp. 94 and 157. ² Compare M. SAUERLANDT, *Edelmetallfassungen in der Keramik* (Berlin, 1929); HOBSON, *Handbook*, Fig. 90; and *Trans. O.C.S.*, 1933-34, pl. V; etc. ³ Various authorities have given eye-witness accounts of the processes of manufacture employed at the Chinese ceramic metropolis at Ching-tê Chén. Earliest in date was the Jesuit priest, Père D'ENTRECOLLES, who described them in two letters dated 1712 and 1722, published in *Lettres édifiantes et curieuses, écrites des missions étrangères par quelques missionnaires de la Compagnie de Jésus*, vols. 12 and 16 (1717 and 1724); reprinted in S. W. BUSHELL, *Description of Chinese Pottery and Porcelain* (Oxford, 1910), and translated in part in BUSHELL, *Oriental Ceramic Art* (New York, 1899), and W. BURTON, *Porcelain* (London, 1906). More recent reports have been made by F. SCHERZER in 1881-82 (G. VOGT, 'Recherches sur les porcelaines chinoises,' in *Bulletin de la Société d'encouragement pour l'industrie national*, Paris, 1900), W. J. CLENNELL (*Journey in the interior of Kiangsi*, London, 1905), and A. D. BRANKSTON (*Early Ming wares of Ching-techen*, Peking, 1938). A. L. HETHERINGTON, *Chinese Ceramic Glazes* (Cambridge, published for the Courtauld Institute of Art, 1937), fully discusses the chemistry of the glazes. BERNARD LEACH, in *A Potter's Book* (London, 1940), gives valuable information about Chinese methods, largely based on the traditions kept alive by modern Japanese artist-potters. I am also greatly indebted, for information on certain technical points, to MR. J. H. MOTTO of Messrs. Doulton & Co., Ltd., Lambeth.

TECHNIQUE: STONEWARE AND PORCELAIN

The essential material of all pottery is clay (which is a silicate of alumina with varying amounts of silica and other substances), baked to a certain degree of hardness. This hardness chiefly depends upon the intensity and duration of the baking process, which may reach a temperature ranging from about 800° C., for soft earthenware, to 1,450° C. for the final firing of some European porcelains. On being baked the clay hardens in the first place when the water combined with it is driven off by heat. If the firing is carried beyond a certain temperature the clay, instead of remaining porous, may fuse to become a vitrified mass, impervious to liquids; at this point earthenware becomes stoneware. If the heat necessary to vitrify the ware is exceeded or if the clay contains insufficient silica or other refractory ingredient the ware will fuse and soften to the point of collapse. Clays are naturally either refractory, resisting fusion, or are fusible from the presence of a flux, which may be either metallic (such as an oxide of iron) or alkaline (such as lime). Fireclays are natural refractory clays containing much silica, used for the boxes ('saggars') in which pottery is usually fired; and refractoriness may be increased by adding silica in the form of sand, powdered quartz or calcined flint. Clays may be non-plastic ('short'), or 'fat' and cohesively retentive of their form when being shaped. They may shrink much or little in the baking; shrinkage is lessened by the addition to the clay of ground-up old pottery ('grog'), which having already lost its combined water in the fire does not shrink again. Clays change colour in the firing; the commonest clays turn red from the presence of iron. The commoner white-burning clays ('pipe-clays') are usually non-plastic and unsuited to the making of vessels, though useful for surface washes of 'slip', which is the potter's name for a liquid mixture of clay and water. The inner substance or clay portion of a piece of pottery, as distinct from its glaze, if any, is termed its body.

Porcelain is a variety of stoneware, made in its developed form from a white-burning refractory clay, produced by the decay of a feldspar and called by the Chinese *kaolin* (meaning 'high ridge', from a place where it was found), and in England 'china-clay'. This is fired into porcelain, in the Chinese practice, at about 1,300° C. with the help of a less decayed and more fusible form of the same feldspathic material, called by the Chinese *pai-tun-tzu* (or *petuntse* in the French 18th-century phonetic equivalent), meaning 'little white blocks', from the circumstance that after being pulverized and refined in the district in which it was found it was sent to the potter in the form of small bricks. In England it is called 'china-stone'. The *petuntse* fuses to form a kind of cement holding together the particles of relatively infusible *kaolin*; the Chinese speak of the two ingredients as the 'bones' and 'flesh' of the ware. The Chinese use of powdered stone or rock as an ingredient seems to have been entirely new to the potter's craft at the time of its adoption.

The development of porcelain by way of porcellanous stoneware will be discussed later in this book. Here it may be said that the accidental discovery that a feldspathic material can be made fusible and used as a glaze may have led to its incorporation in the body of a stoneware; a gradual process of increasing refinement then led to the production of the white translucent material known in the West as porcelain. To the Chinese what we call porcelain and porcellanous¹ stoneware are alike known by the same word, *tz'u*, which signifies a vitrified resonant material, not necessarily white or translucent. It should be mentioned that Chinese skill in the building of kilns contributed largely to the development

¹ Pronounced 'porcèllanous'.

TECHNIQUE: PREPARATION OF THE CLAY

of porcelain. The difficulty of obtaining the necessary high temperature was for long the chief obstacle to the rediscovery in Europe of the secret of making porcelain.

Kaolinic porcelain is known as true, natural, or hard-paste porcelain—true as opposed to artificial or simulated; natural, since its two chief ingredients are related to each other; hard-paste¹, apparently because it requires a 'hard fire' or high temperature to bake it, but also perhaps because it cannot be abraded with an ordinary file. True porcelain shows a characteristic smooth, glossy, and conchoidal, that is to say, shell-like, fracture. Soft-paste porcelain is an artificial compound imitating true porcelain with the aid of ground-up glass (which gives it translucency), mixed with white clay and other substances. Soft-pastes are fired at low temperatures, and when broken show a dry granular or sugary fracture. Hard-paste, with its closely related feldspathic glaze, has a characteristic fused appearance, while soft-paste with its lead-glaze has a wet appearance, as if it were covered with a clear shining oil. The so-called Chinese soft-paste (an unfortunate misnomer) is a variety of hard porcelain in which some of the china-clay is replaced by an ingredient known as *hua shih* ('slippery stone'), formerly supposed on that account to be soapstone (steatite) but now said by some to be pegmatite; this 'Chinese soft paste' is fine-grained but opaque, with an undulating crackled glaze, and was used chiefly for small objects painted in blue.

The preparation of the ingredients of a pottery body may be said to begin, after their digging or mining, with their prolonged exposure to the weather and consequent softening or breaking down. Every early account of Chinese porcelain-manufacture stressed this prolonged weathering. Rocks used as ingredients (such as china-stone) were pulverized by machinery, formerly in Europe and in China still, driven by water-power. On the fineness of this grinding depended to some extent the smooth perfection of the ware. The weathered and powdered materials were then subjected to a process called in English levigation. By this they were mixed with water to form a mud in which the finer particles were held in suspension while the coarser ones sank to form a sediment at the bottom. The muddy liquid was drawn off and the fine particles were allowed to settle; the clear water was poured away and the fine clay left behind was dried to a suitably plastic condition and was then ready for use. The process of mixing, drawing-off and settling could be repeated in a succession of basins or tanks, each slightly lower than the last, into which in turn the muddy liquid (containing finer and finer particles) could be drawn away, until the final settling tank was reached.

A pottery vessel may be shaped by one or more of several methods. The most primitive wares are 'hand-made', formed by building up ('coiling') ropes or rolls of clay to produce a vessel usually circular in plan. The walls were made compact by beating and were usually rubbed smooth. A technical advance was made when a device was introduced for rotating the pot, while it was being built, on a horizontal pivoted table or disc, making it easier to produce a circular vessel; this 'slow wheel' presumably led to the invention of the fully developed potter's wheel. The shaping of a piece of pottery now became essentially an act of collaboration between the craftsman and a mass of wet clay rapidly spinning on a flat horizontal surface. A centrifugal urge imparted to the clay by the movement of the wheel is controlled by the hands of the potter; the material is hollowed out and allowed to open,

¹ The name *pâte dure* was first given to true porcelain by the pottery-chemist Alexandre Brongniart, Director at the Sèvres factory in the time of Napoleon Bonaparte.

TECHNIQUE: SHAPING

or forcibly closed in, raised or pressed down, to form a vessel whose symmetry about its vertical axis speaks of its origin in a rotating movement, while the horizontal ridges commonly left by the potter's fingers testify to the power by which that movement was controlled. Forms so made may of course be cut or pressed or manipulated in various ways, but remain substantially symmetrical about a central line. Various mechanical devices have in modern times been brought to the aid of the thrower, though they have seldom if ever been used by the Chinese potter. These include the 'profile' or templet, by which a desired shape of body or foot may be exactly tested and produced. (The Chinese potter appears to have judged his shapes entirely by eye.) The 'jolley' is a convex mould placed on the wheel and used for shaping plates and dishes, while the modern 'jigger' is a hollow mould used in the same way in the making of cups and bowls; a lump of clay placed in the rotating mould is forced into shape by a plunger. The shaping of vessels by 'pressing' them in hollow moulds, originally perhaps of basket work, eventually of stone or baked clay or plaster-of-paris, is probably as old as the potter's art itself. Four-sided and similar vessels not symmetrical about a central line were in China often made by joining with clay and water ('luting' with 'slip') portions previously moulded or shaped by pressing the clay into flat sheets. The relatively modern European method of making such vessels, and others, by 'casting' has not been used in the Far East (or not, at all events, until very recent times). By this process a liquid mixture of clay and water ('slip') is poured into a porous plaster piece-mould which absorbs water and gradually becomes lined with a coating of solid clay; when this is sufficiently thick the superfluous liquid is poured away and the mould is taken apart. Clay may of course be modelled free-hand into figures or ornament of many kinds; but this method requires that each specimen shall be separately made, an original work, and for reasons of economy, pottery figures have generally been made from moulds, themselves made from a model.

The shaping of a piece of pottery is seldom finished when it has been thrown or moulded. It is always left for a time to dry, and when hardened sufficiently by exposure to the air to become in the potter's term 'leather hard' it is commonly returned to the wheel or attached to a lathe of some kind, on which its foot may be hollowed, or its walls reduced in thickness, if necessary, with a turner's cutting tool. In that condition it may be trimmed, pared, scraped, or smoothed. In fact the walls of a vessel may be reduced to 'egg-shell' thinness only when it has thus been dried to leather-hardness.

The forms which may be produced from a lump of clay on a potter's wheel are naturally infinite in number and variety. The shapes that emerge under the potter's hands are constantly changing as he works, and the form finally produced depends as much upon a critical sense in the potter, governed by what I have called a period preference, as upon any preconceived design. This is true of all throwing not mechanically and rigidly controlled by the use of profile and templet. The creation of a 'good' or 'beautiful' form is thus due, not only to the potter's deliberate manipulation towards a desired shape, but to his judgment in deciding when to stop. It is not due, as is asserted in the romantic account of the matter given by a modern English artist-potter, 'to life flowing for a moment perfectly through the hands of the potter'. The creative gift is largely a critical sense dictating a preference for certain curves and proportions. What determines the actual choice of proportions in different countries and periods is part of the mystery of creative art of

TECHNIQUE: SHAPES & GLAZES

which no explanation may be attempted here. Though conditioned by material factors, such as the nature of a clay or the requirements of use, it is not determined by them, nor is it the expression of any social conditions or religious belief or outlook on life, as is sometimes pretended. But the choice is unmistakable when we meet it. This is true also of sculpture and modelling. The forms of Buddhist carvings are not to be finally explained by religious inspiration, but by a craftsman's imagination expressed in stone; and the serene flow of line in pottery figures such as the great Lohan from I-chou is due to the maker's creative plastic sense rather than to his religion. The mystery and wonder of creative art are not diminished but enhanced by this.

In the pottery of the Far East the favoured curves and proportions depart widely from the balance and symmetry characteristic of European Classical art and all that derives from it. While the forms of Greek pots appear to have been the result of cold calculation Chinese and Japanese pottery forms have an air of organic freedom and vitality, as of shapes living and growing; and the exaggerated 'disproportion' of many examples may be justified in this way. They are tense with life. Some T'ang vases are of shapes plainly of Western derivation, but strikingly altered to accord with the Chinese preference. The inveterate conservatism of the Imperial taste sometimes dictated forms that were dull, smooth and over-refined and often slavishly copied from bronze or jade, but it was otherwise with the wares made for the common market. No potters have ever surpassed the Chinese and their followers in Corea and Japan in the creation of free and spontaneous yet tense and significant forms; none have shown a finer appreciation of the æsthetic value of accidents in their making and of all those roughnesses and imperfections which speak of process and material yet in no way diminish the practical usefulness of a piece. The irregular indefinite ridges left by the thrower's fingers, the sharper ones left by the turner's knife, the cutting of a massive foot or the sliced faceting of the walls of a pot, the free-hand irregular manipulation of the clay in wavy edges, even the deformation that may come in the fire, all speak of the potter's craft and his delight in its processes. Technical perfection here implies the masterly employment of means to an end; mechanical finish and precision are merits of another order. It cannot, of course, be denied that the Chinese potter has sometimes allowed his own dexterity to carry him away from sound principles, to lapse into virtuosity in openwork or the imitation of natural objects. But such *tours de force* are not to be taken seriously, and only a puritan censoriousness will solemnly condemn them, little though they concern the art of the potter.

After its forms, the surface-treatment of pottery must now be considered from the point of view of technique. Since earthenware is porous a vessel made of it will not hold liquids unless it is glazed, that is to say, covered with a layer of a glassy substance. Glaze is also commonly added to stoneware and porcelain, though these are already impervious, as a form of decoration or for the sake of cleanliness.

Glazes are various in nature and appearance, ranging from a faint gloss or 'smear' to a thick, more or less transparent layer. Broadly speaking, they fall into two groups. Those of one group, the commonest and most easily produced, are of the same nature as the glass from which vessels are made, consisting of silica in the form of sand or quartz fused with the aid of a flux, either alkaline (such as lime or potash) or more commonly an oxide of lead, making the familiar 'lead glaze'. Such glazes lie on the surface of the pot as a distinct

TECHNIQUE: GLAZES

and separate layer. The others consist essentially of a fusible earth or rock of which feldspar is the type. Both these sorts of glaze have been used by the Far Eastern potter, the latter being a characteristic Chinese discovery. The tin-glaze (or 'tin-enamel'¹) of maiolica and delft-ware, which is a lead-glaze made white and opaque with oxide (ashes) of tin, was not used by the Chinese. Salt-glaze, produced by throwing common salt into the hot kiln, was used in several countries of northern Europe for glazing stoneware, but not apparently by the Chinese. Some kinds of primitive Chinese stoneware, however, including wares from An-yang attributed to the Shang-Yin period, show a subdued gloss or smear of glaze, and this may have been due to the presence in the kiln of volatile glaze material, or may have been produced by wood-ashes from the fire, acting somewhat in the manner of a salt-glaze. But some good authorities, Western and Chinese, have contended that the An-yang wares had been brushed with a feldspathic glaze-material.

The feldspathic glaze used on Chinese stoneware and eventually on porcelain, was probably discovered through observation of the effect of some natural flux (such as lime or potash) on the fusibility of a feldspathic material. Feldspar is in fact the essential ingredient in the *petuntse* from which the glaze of fully developed white porcelain is produced. We have a full account written in the early 18th century by the Jesuit missionary, Père d'Entrecolles, of the process of making the glaze at Ching-tê Chén. Limestone was burnt in heaps with bracken and other vegetable matter and the resulting lime and plant-ash (potash) was mixed with water and *petuntse* to form the glaze, which was applied to the ware by dipping, by blowing through a tube closed at one end with gauze, or by painting. Greater quantities of the lime and ash were used when a more fusible glaze was required, as in blue-painted porcelain. In the West it has been the usual practice to fire the body of pottery first to a porous 'biscuit', before adding the glaze and firing it again; but the Chinese fired body and glaze together. The fully heated glaze-kiln is known, in Brongniart's term, as the *grand feu*. It is characteristic of the glaze of hard-paste that it is perfectly united with the body (which contains the same feldspathic ingredient) and imperceptibly merges into it. In the best Fukien porcelain, for example, it is impossible to say where glaze ends and body begins.

The great heat at which this glaze was fired practically limited the colouring oxides which could be used with it to iron, copper and cobalt.² The first-named gave colours varying with the atmosphere of the kiln, whether 'oxidizing' on account of the free admission of air; or 'reducing' when the supply of air was limited and smoke was produced; imperfect combustion gives rise to carbon monoxide, which takes up oxygen from whatever is exposed to it in the hot kiln. In a reducing atmosphere iron produces the well-known green and grey 'celadon' (ferrous oxide) glazes, while beautiful yellow- and russet-browns and blacks are obtained from the ferric oxide produced under oxidizing conditions. Copper compounds under certain conditions in a reducing atmosphere will give a blood-red, due, it is stated, to metallic copper in a fine state of division. Cuprous oxide, however, gives a beautiful Indian red (as in certain kinds of Ancient Egyptian glass), and this also would be

¹ The much-abused word enamel is loosely applied not only to all sorts of glazes and easily fusible glass, but especially to the white tin-glaze and to opaque white glass. Its use is preferably limited to the low-fired glazes and the kindred glassy pigments used for 'enamel-painting.' ² Other high-temperature colours made available by modern chemistry (such as chrome-green and titanium black) were not known to the Chinese.

TECHNIQUE: GLAZES

produced by reduction. Cobalt gives a well-known blue over a wide range of temperatures.

These are then, in the simplest terms, the colours produced by the agents named; but in practice the Chinese with their empirical methods did not think of glazes in this way at all, especially in the earlier periods, when a great variety of glaze-effects were produced with materials of more or less unknown composition. An earth or rock known to give a desired result was recognized by certain physical characteristics,¹ never by its chemical composition or by the metallic element in the oxide to which the colour-chemist attributes the resulting glaze. With such natural materials so regarded, the idea of 'purity' could never arise, and the quality of many Chinese glazes is due in fact to what are from the point of view of the colour-chemist impurities in the glaze-materials and imperfections in workmanship. The most beautiful celadons are hazy with minute bubbles which a more prolonged or hotter firing might have removed, to give a clear and 'perfect' glassy glaze. In other glazes, such as the Chün, unfused particles in suspension produce attractive opalescent effects, and these are thought to be due to the presence of calcium phosphate, which was perhaps introduced as a chance 'impurity' in the lime. Blue again was obtained from an 'impure' ore of cobalt, 'imperfectly' ground by hand into grains of uneven size; this produced soft broken greyish, blackish and purplish tones no less beautiful than the pure and more even blue given by the refined and mechanically ground mineral. Painting in underglaze copper red again may fail to give the much-desired blood-crimson, but produce instead magnificent blackish or greenish tones. Some glazes show what is called crackle, caused by unequal contraction of body and glaze. Originally this was an accident, but the Chinese potter learnt to obtain the effect by the addition to the glaze of a particular ingredient. Accidental crackle may have recalled the natural fissures in jade and other stones, and this may have encouraged its intentional production. (An unintentional crackle, sometimes produced by age, and characteristic of some low-fired glazes, is usually termed 'crazing'. But this may be actually due to a defect which in severe forms will cause the glaze to flake away.)

The surface-treatment and glazing of a piece of early Chinese stoneware were not as simple a matter as is sometimes supposed. Three or more layers of slip and glaze were sometimes applied. The piece may have been partly dipped in slip to provide a white surface, perhaps for painting. Over this a glaze may have been applied, extending down to a line not corresponding with the margin of the slip coating; such a glaze may consist of finely ground minerals in suspension in an alkaline liquid, and this last may run down almost to the foot, protecting the body from any change of colour due to the fire and producing a slight gloss, while the glaze proper stops short along a different line above, where it gathers into a ridge.

The technique of the alkaline and lead-silicate glazes is relatively simple. Since the alkali included among the ingredients is sometimes hygroscopic they are generally 'fritted' together, that is to say, subjected to a preliminary fusing to form a glass, which is then ground to a powder and mixed with water before application to the pot in the usual way. Colouring agents are more numerous and more manageable than with the feldspathic glazes, since the firing temperature is not so high as to destroy them. Several coatings of

¹ For example, the best *petuntse* was recognized, according to Père D'ENTRECOLLES, by greenish markings in the stone, and a cobalt-holding mineral used for painting was called 'black-red stone'.

TECHNIQUE: GLAZES

glaze were sometimes given to ensure richness and depth of colour. Copper in a glaze containing much lead produces a rich emerald or leaf green, but gives a turquoise-green or -blue in a strongly alkaline glaze. These are essentially the same blue and green glazes as were used on Near-Eastern and the still earlier Ancient Egyptian pottery. Cobalt gives its characteristic blue in a low-fired, as well as in a high-fired glaze. Translucent yellows, browns and blacks are obtained from iron, while antimony gives an opaque yellow. Purple is obtained from manganese, rose-crimson from gold, and black from a mixture of iron, cobalt and manganese.

The lead glazes are fired at various temperatures ranging from that of the less fiercely heated part of the porcelain-kiln (usually known in Europe as the *demi-grand-feu*), to that of the muffle-kiln or *petit-feu*, which is used also for firing enamel-painting. The turquoise and some greens are medium-fired glazes; the rose-pink and many other soft colours are enamels of the muffle-kiln.

The two sorts of glaze thus used by the Chinese are widely different in æsthetic appeal. The lead glazes tend to be fluid, transparent, uniform in colour, and bright in tone; and they are not in themselves finer than the coloured glazes at the disposal of the Near-Eastern potter. The feldspathic glazes on the other hand are among the unique achievements of the Chinese potter. When applied to the early porcelain and stoneware they show a profound understanding and appreciation, perhaps only half conscious, of the qualities brought by the accidents of the fire—of broken colour, of the beauty of imperfectly fused, slow-flowing glazes, which collect in heavy drops in a wavy line admirably recording and suggesting the process of dipping by which they were applied. Other qualities were more deliberately sought. The appearance of jade in its many varieties was constantly present as an ideal before the potter; its dim white or deep green colour, its coolness and smoothness, its hardness and fine grain, its toughness and durability, the musical note it gives when struck, and even the fissures and interior flaws within its substance, all were imitated in the early Chinese stonewares. The Chinese feeling for jade goes far beyond a mere liking. Jade is almost worshipped, and the contrast between its soft translucency and the glitter of diamonds sums up many differences between China and the West. So deeply is the beauty of jade appreciated, that its qualities have been rationalized to make them the type and pattern of all human virtues in the Confucian scheme. Much of the subtlety of the early Chinese glazes is due to this feeling for jade, admirably served by a masterly technique. The monochrome glazes on the later white porcelain show a clearer, more forthright beauty; but here too the Chinese potter's technical achievement was unsurpassed. Both sorts of glaze may bring an added beauty to a pot by their essentially fluid character. They may collect in pools, with a deepening of their colour; or they may run off edges and projecting parts, leaving the body to show through a thinner covering, thus giving an added value to the form of the piece, and especially to modelled work.

The unique quality of many ceramic colours deserves a word of mention here. They differ from the pigments used in painting on canvas or wood or silk in being held in suspension in a glaze or glass which fills all inequalities of surface and 'brings out the colour' as water does to the pebbles in a rock-pool. Colours that would otherwise be faint and dry become rich and 'wet' when used in a glaze. Again, when coloured glazes or enamels are applied to white porcelain the light shining on a piece is reflected back and passes

TECHNIQUE: INCISING & PAINTING

through a layer of what is quite literally stained glass. Lastly, there are colours which are actually peculiar to the ceramic art. The copper-reds, for example, consisting of finely divided metal, could be held in no other medium; the purple, aubergine and amethyst colours, too, produced from manganese, have a softness, and the copper-greens a rich strength and vividness, that are quite peculiar to pottery.

The substance of pottery may be decorated by impressing patterns in the unfired clay with a stamp or roulette, or by incising or carving it with a pointed tool or fine-bladed knife. Gradations in the breadth of the lines may give the work great vitality. Under a glaze which fills the incisions a pattern in darker lines appears on a lighter ground. Incised designs may be cut with a fine point in white porcelain body under a clear glaze to give the so-called secret decoration, visible only when the piece is held to the light. Incised decoration may also be cut through a coating of white or dark slip to give a pattern in white reserve on a dark ground or *vice versa*; this is usually called *sgraffiato* decoration.¹ Patterns in reserve may also be produced by applying a paper or other 'resist' before dipping the piece in slip or glaze to give a contrast in colour with the body. Slips are usually of white clay and are often intended to provide a complete or partial coating as a ground for painting; but they may also be of ferruginous clay giving a darker brown or black. Clay may be applied as ornament separately moulded and attached with slip (by a process called 'sprigging' in Staffordshire) or made of rolls or strips of clay shaped to form a pattern; they may even serve as '*cloisons*' in the manner of enameller's work, keeping apart variously coloured glazes.

Painting with a brush may employ natural earthy pigments, such as the ochres and iron-charged clays which are also used as slips, giving buff, russet, brown and black tones. Other natural substances used by the Chinese potter included mineral ores known to produce different colours, but rarely obtained in what the modern chemist would call a pure state. Among these minerals the chief was the ore containing oxide of cobalt, giving the familiar blue colour, and this, with a compound of copper, apparently obtained from the metal itself and giving a red under reducing conditions, alone would stand the heat required to fuse the glaze of porcelain. The technique of the copper-red pigment was difficult. After being mastered in early Ming times it was for a time disused; it apparently requires not only a reducing-fire but a reducing agent such as iron mixed in the body or with the copper pigment itself. Other oxides were used, generally mixed with a lead-glass, as low-fired enamel-colours for painting over the already-fired porcelain glaze, and also as monochrome glazes covering the entire piece; these were fired a second time in a muffle-kiln at temperatures (about 800° C.) sufficiently high to soften, but not to melt, the porcelain-glaze to which the colours then adhered. Cobalt-blue, copper-green, iron-red, manganese-purple, antimony-yellow, browns from iron, and pink or crimson from gold, were the chief

¹ The term *sgraffiato* (or *sgraffito*) was adopted by English scholars studying Italian wares in the 19th century for a subdivision of the technique of incising on pottery; it was made to refer to the process by which the design is produced by cutting through a light or dark slip-covering down to the darker or lighter body of the ware, giving a contrast of tone and colour. The word is doubtful Italian, without the full meaning described. But like other pseudo-Italian words in use in English art-history (such as *tazza* for stem-cup), the term *sgraffiato* is conveniently retained in the absence of any other single word for the process, which should be distinguished from simple incising in the body of the ware under a clear glaze.

TECHNIQUE: PAINTING

enamel-colours; intermediate shades were obtained by mixing and by the addition of opaque white, made from an arsenic compound. Gilding was fired on to the glaze by a similar technique; when applied to Chinese wares, as it is but rarely and sparingly, it has a thin, dull and soft appearance quite different from that of the bright thick gilding on Western porcelain.

The application of the underglaze colours to the more or less absorbent surface of the ware calls for a sure touch in the irrevocable brush-strokes. On the other hand the ease of application in painting in over-glaze enamels encourages a miniature-like fineness and delicacy which is apt to be both facile and laborious. Chinese pottery-painting has the advantage of a tradition of brush-writing in which value has always been placed on an austere vitality in the actual brush-strokes, which must be beautiful in themselves, and this calligraphic quality is seldom altogether absent even in the most elaborate pictorial enamel-painting on porcelain. The bolder Chinese painting is often of great beauty; the very turns of the brush and articulations of line seem to have a mysterious power owing nothing whatever to the representation of natural objects.¹ Masterly judgment is also shown in the disposal of the painting with reference to its frame, which is the shape of the pot itself. In the finest examples the simple designs, like the dark earthen-brown pigments used, seem to grow out of the very substance of the pot. Here again is to be observed the characteristic distaste for symmetry already noted in the Chinese pottery forms. In their pictorial composition the artists of the Far East have not only achieved the more delicate sorts of irregular balance, but have sometimes disregarded balance altogether. They have aimed instead at a form of composition in which the empty spaces are themselves eloquent, allowing the design 'to run over the edge' of the frame, or margin of the piece, as in some examples it quite literally does. Everything here depends on an exquisite sense of position, on the exact placing of every stroke. These qualities are seen most strikingly in the earlier Chinese and later Corean stonewares and in the painting of some Japanese potters, such as Kenzan and his followers, whose use in this way of sombre earthen pigments and 'impure' blues and greens was masterly in the extreme. Porcelain-painting has tended to be less vital, though painting in underglaze blue and red naturally call for a quick sure touch which enamels do not necessarily demand. Enamel-painting tends in fact to be most beautiful when some form of stylization is imposed by a limitation of palette or by a strong pictorial or decorative convention, as in the red-and-yellow of some Chia Ching wares (mid 16th century) or in the red-and-green and green-and-blue wares made for export in Southern China (the 'Swatow wares' of the English-collector, called *akaye* in Japan), or on the magnificent Kutani porcelain of Japan itself. But the fine touches and washes on the early Ming and the miniature-like later stippling and shading of much of the Ch'ing Imperial porcelain are by no means without vitality.

But this brief analysis of the resources and æsthetic values of the Chinese potter's technique has inevitably neglected the *total* impression given by a fine pot. To the connoisseur it should be like a piece of abstract sculpture, satisfying as a composition of mass and pro-

¹ An attempt to describe this quality in Chinese painting was made in a famous First Principle by the 5th century critic Hsieh Ho, requiring that '... through a vitalizing spirit a painting should possess the movement of life...' This seems like argument in a circle; but the translation and meaning of the Principle have been much discussed, as by ARTHUR WALEY (*Introduction to Chinese Painting*, London, 1923) and many others.

EVIDENCE FOR DATING AND IDENTIFICATION

file, appropriately finished, whether monumental, like a *Tz'u Chou* vase or a *raku* tea-bowl, or sensitively shaped with substantial walls thinning finely to the edges, like a Fukien white cup. It should be satisfying to the touch, whether rough, like a piece of primitive stoneware, or of jade-like smoothness, like a piece of Sung celadon. It may have a delicate translucency, and ring with a musical note. It may glow with saturated colour shining through a glassy covering, or it may be dark or softly luminous like a weather-worn rock. And in any of these instances it may rank among the noblest creations of man's brain and hands.

* * * *

In my task of classification and description and attempted dating of this Far-Eastern pottery I shall refer as far as possible to the actual wares, that is to say, to the evidence of the documentary specimens, rather than to the literary records. But it is relevant to ask what, in this connection, constitutes evidence.

In the study of European pottery an inscribed piece may generally be accepted as evidence; a fraudulent intention is instantly revealed by signs of modern manufacture. But this is far from being the case with the Chinese, who have notoriously carried their devotion to the classics of their pottery to the point of copying the mark borne by their model or adding, to a piece not precisely copied, the mark of a former period. This practice has apparently not implied, in most cases, any intention to deceive. It is (for example) a fact that on *K'ang Hsi* wares the mark of the 15th century Emperor *Ch'êng Hua* is more common than that of their own period; while the *K'ang Hsi* mark itself is much more often found on modern wares than on those actually dating from that reign. Thus marks cannot be taken by themselves as conclusive evidence. But they may be valuable as pointers, to be used with caution.¹

The opinions expressed in the old Chinese books are even less trustworthy than the marks, save where the writers were speaking of their own time and where the text now available is uncorrupted by later editing and additions. This, however, is seldom the case. Opinions at the outset little better than hearsay or collector's gossip were copied from book to book, misunderstood, elaborated by editors and, in one case at least, furnished with pictures of pottery drawn from the writer's or copyist's imagination. The final version of these 'descriptions' thus bears as little relation to the original as the last message in the game of whispered rumours. In any case a description is a poor means of identification. Moreover, the ambiguity of the Chinese language is a constant source of difficulty. Pitfalls abound, especially for one compelled to use translations. The word *ch'ing*, for example, unless qualified by another word, may mean either green or blue. Literary Chinese, too, abounds in allusions which only one versed in the classics can appreciate.² In my opinion,

¹ Some further information about marks is given in Appendix B (page 192). ² Thus the first poem by the Emperor *Ch'ien Lung* quoted in the David Catalogue requires five footnotes to elucidate its eight lines; three explain allusions and two refer to play upon words. Professor PAUL PELLION in 'Notes sur l'histoire de la céramique chinoise,' *T'oung Pao*, 2me série, vol. XXII (1923), page 41, cites a passage from the writings of *T'ang Ying*, one of the 18th-century directors of the Imperial factory at *Ching-tê Chén*, in which Hobson had read references to 'flame-like effects' and 'colours produced by the blowing tube'; but the passage in question is in fact a recondite comparison of pottery manufacture with the fires and winds of creation, with allusions to phrases employed by *Lao Tzû*, and no reference at all to particular pottery techniques or glazes. Professor Pelliot's comments on the references to pottery in the Chinese books sound a warning note of scepticism on many points. I shall cite them here from time to time without necessarily accepting their negative conclusions.

EVIDENCE FOR DATING AND IDENTIFICATION

therefore, the value of the *Ko-ku Yao-lun*, the 'Discourses' of Kao Lien, the *Po-wit Yao-lan*, the *T'ao Shuo*, the *Ching-tê Chén T'ao Lu*, and the rest,¹ in the editions available today, is hardly greater than that of the tavern-gossip presented by Simeon Shaw in 1828 as a *History of the Staffordshire Potteries*; and this was a book for long accepted by writers on the subject as their principal authority. The most notorious case is that of the *Album* supposed to have been compiled by Hsiang Yüan-p'ien in the 16th century. Though constantly quoted, this was for a long time suspect, until its final exposure as a tissue of inventions was undertaken by Sir Percival David.² Yet these books cannot be altogether disregarded, though their pronouncements must be treated with the utmost caution.

In a somewhat different category are the attributions made or recorded by the 18th century Emperor Ch'ien Lung, who wrote numerous poems about pieces in the Imperial Collection and had them engraved, not always immediately, it would appear, under the foot of the piece in question. Ch'ien Lung was a scholar, and it would not be altogether just to compare his opinions on Sung pottery with those that might have been expressed by George III on the authenticity of a Titian. But they were sometimes little better than guesswork based on the descriptions in the more or less corrupt texts already mentioned, and it is clear that the Emperor and the Director of his porcelain-factory, T'ang Ying, both took seriously the almost worthless opinions of the 16th century commentators. Moreover, it is by no means certain that the Imperial poems were always engraved on the objects referred to; in some cases the poem has been found on what is apparently the wrong piece.³

Valuable evidence is furnished by properly controlled excavations on sites of known date, as on that of the 9th-century city of Samarra in Mesopotamia; or by traditions of unimpeachable trustworthiness, such as that relating to the objects stored in A.D. 756 in the Shōsōin Temple at Nara in Japan. Tombs dated by inscriptions or by coins found in them (which of course give only the earliest possible date) supply evidence of the same kind. Most valuable of all are the results of excavations on kiln-sites, where the finding of 'wasters', or imperfect pieces thrown aside as useless, provides the surest evidence for the identification of locally made wares.

Evidence of an entirely different order is sought by some Western students in the chemical analysis of specimens of pottery. It is sometimes claimed that this is the only sure method of classification, all else being inexact, depending on subjective factors. Now I do not deny that chemical analysis may afford valuable confirmation of attributions based in the first instance on style; but even so the conclusions it offers concerning the nature and quantity of the ingredients used can only be of value when the history of pottery is fully known in terms of quantities; and as regards the Chinese practice at least, this can hardly be expected, in view of the empirical methods of the potters, who constantly used impure natural materials of a chemical composition unknown to them. But there is a more fundamental objection to be made, that the claim is based on a materialist principle which no one caring for the creative arts could ever accept. Analysis deals with the already-made; it deals with parts and disregards the whole. It throws no light on the incalculable element

¹ Particulars of these works are given in the Bibliography, p. 218. ² *Trans. O.C.S.*, 1933-34, page 22.

³ Compare R. L. HOBSON, *Catalogue of the David Collection*, page xv, where reference is made to bowls in the Imperial Collection, of dark-glazed *temmoku* type, on which were engraved poems by Ch'ien Lung describing them as Ch'ai ware, which was blue.

SCOPE OF THE BOOK

in design, the simple act of creation by which a work of art is produced. The interpretation of the evidence supplied by the documentary pieces calls for a critical judgment of style which is itself almost creative; and the hypotheses constructed by the critic on these grounds of style—that is to say, of form and design—must stand the test of chemical analysis or spectrographic examination or whatever new methods the scientist may devise. But the tests by themselves can throw no light on the invention of shapes and decoration, and these are essential elements in the art of the potter.

* * * *

This book has thus been planned to provide for the ordinary reader a clear and unencumbered account of the various kinds of Chinese ware, and of the qualities that make them worth studying and collecting. Controversial matter has been as far as possible avoided or confined to the footnotes, which are intended to provide the references and material for further study. I have aimed throughout at clarity and simplicity, avoiding jargon and the confusing and unnecessary use of Chinese words and names. Here perhaps I am departing a little from the current practice. It is natural that dealers, and collectors too, should wish to give a name to every piece: to call it 'Ko' or 'Kuan' ware (for example) rather than assign it to a group of crackled celadons. Names also facilitate discussion. But we must beware of taking such labels at their face value; the clear distinctions they imply are often fictitious. Appreciation of the pottery is moreover not increased, in my opinion, by a familiarity with the Chinese names for the various shapes and colours or by a knowledge of the subjects illustrated in the decoration of porcelain. But these matters are often the subject of enquiry, and brief accounts of them are therefore given in the Appendices, where a note will also be found on the spelling and pronunciation of Chinese names.

The Bibliography is limited to general works; monographs and articles on particular branches of the subject are mentioned in footnotes throughout the book. The abbreviated titles used in the footnotes, for some of the books more frequently referred to, are given in the Bibliography after the full titles. All authors' names are included in the Index, with page-references by means of which the title of a work previously cited may be readily found.

Finally, the illustrations to this book, as I said at the outset, are its most important part. As an anthology of some of the best Far-Eastern pots they are infinitely more important than anything I could say about them. I am aware of some types omitted, but I would here claim the anthologist's privilege, to be judged by his choice of works included, not by what has been left out. In any case I should not have attempted anything so dull as a merely 'representative' selection. I have made my choice without regard to costliness or rarity, and some of the kinds of ware included are perhaps out of fashion at the moment. But this could not be avoided; for it is my intention to offer here a review of the whole creative achievement of the Far-Eastern potters.

II. CHINA

CHINESE POTTERY BEFORE THE HAN PERIOD

The earliest pottery of artistic importance found in China is a class of very distinct and beautiful wares believed to date from about the end of the Stone Age. These consist chiefly of wide bulbous jars with short neck (PLATE 1A), often of considerable size and apparently used as mortuary urns; bowls with incurved rim and other vessels for common use are also but less frequently found. They are made of a fine hard reddish earthenware, hand-modelled and finished on a 'slow wheel' or turn-table, and painted with bold swirling abstract or foliate patterns, including spirals, trellis, and serrated bands, in red, white, and black or purple-brown earthy colours, over a white slip; they are unglazed, but the surface was smoothed or polished to give it a dull gloss. The type was first discovered in 1921 by the Swedish geologist J. G. Andersson¹ in Honan province, in the neighbourhood of Yang-shao, and this name (or that of the discoverer) has usually been attached to it; but similar wares have since been found in greater abundance and with greater richness and variety of decoration in Kansu province, notably at Pan-shan and Ma-chang², where the type seems to have appeared somewhat earlier and continued rather later than elsewhere.

The 'Yang-shao red wares' show a certain kinship with other late-Neolithic pottery found on sites as widely apart as the Indus Valley, Turkestan, Mesopotamia and elsewhere in Western Asia, and Tripolje near Kiev in Southern Russia. Though found and doubtless made in China they appear to have been the result of a relatively short-lived incident—some unexplained foreign incursion from the West lasting longest in the western province of Kansu. The date of the wares is much disputed. It probably lies between 2500 B.C. and the early part of the Shang-Yin period (about 1500 B.C.), by which time the use of bronze had for some time been known in China; by some authorities the finest painted Kansu wares are definitely ascribed to the Shang-Yin period 1766–1122 B.C.).³

Another rarer type of red-ware jar, also apparently of late-Neolithic date, found in Kansu at Ssü Wa,⁴ is distinguished by a wide sagging mouth ('saddle-mouth'); a specimen painted with stylized men and horses was formerly in the Oscar Raphael Collection⁵ and

¹ 'An Early Chinese Culture,' in *Bulletin of the Geological Survey of China*, V, 1923; and T. J. ARNE, 'Painted Stone Age Pottery from Honan,' in *Palaeontologia Sinica*, Peiping, 1925. ² N. PALMGREN, 'Kansu Mortuary Urns of the Pan Shan and Ma Chang groups,' in *Palaeontologia Sinica*, Peiping, 1934; A. de C. SOWERBY, 'The Neolithic pottery of Kansu: burial urns and other vessels in the N. S. Brown Collection,' in *China Journal*, XXII (1935), p. 300; G. D. WU, *Prehistoric Pottery in China*, 1938. ³ For the sequence of the Andersson pots, compare *British Museum Quarterly*, IV (1929), page 41. ⁴ WU, *op. cit.*, fig. XLIX.

⁵ London Exhibition No. 5.

SHANG-YIN AND CHOU POTTERY

is now in the Fitzwilliam Museum, Cambridge. This too appears to have been a foreign type, though examples occur in the characteristic Chinese tripod (*li*) shape, not found in the 'Yang-shao red ware'.

The exotic 'Yang-shao' and kindred wares were evidently preceded in date by some roughly hand-modelled jars and bowls, usually of coarse, hard, yellowish-grey or brownish unglazed pottery, and these continued to be made, in forms influenced by bronze, throughout the periods of the Shang-Yin and Chou Dynasties, and even as late as the Han.¹ This 'grey ware' appears to have been the original native pottery of the people of the Yellow River valley and plain, the nurturing-ground of the Chinese race and civilization; the typical tripod vessel of the early Chinese cultures was from a very remote period made there, in Honan and Shantung, but not apparently at first in Kansu and the western provinces of the plateau.

The 'grey ware' vessels were made in a relatively few simple shapes, at first of slight artistic importance. They include notably a spherical round-bottomed jar with short cylindrical neck (PLATE 2B), the well-known tripod cooking-vessel after the bronze *li* (PLATE 2A), and a flattened-globular form wider than high (PLATE 2C). A characteristic globular vessel with broad, rather high foot is also found (PLATE 1B).² These vessels are often decorated with patterns formerly known as 'corduroy' or 'mat-markings' (PLATE 2A and B) and thought to have been made by impressing the clay with a coarse woven fabric; but Dr. Wu Gin-ding has contended that they were produced with a beater bound with string, used in conjunction with a pad inside, in the modelling by hand (not throwing) of the earlier of these vessels. Simple linear patterns scratched with a pointed tool are also found, and incised horizontal lines diversify the impressed lines made by the string beater (as in PLATE 2B), which sometimes form a network or criss-cross. No date can be given for the earliest use of the potter's wheel in making the 'grey' and other wares. It is first unmistakably mentioned in Chinese texts of the Chou Dynasty (1122-256 B.C.), and it is clear that the early Chinese potters were in technical accomplishment and resource far behind their contemporaries in Egypt and the Near East.³

Typical vessels in this 'grey ware' have been found with the late Neolithic 'red ware' at Yang-shao, and also in the excavations conducted by Chinese archaeologists at Hsiao-t'un (Yin-hsü), near An-yang in northern Honan, on the site of a Chinese capital of late Shang-Yin times (about 1200 B.C.); but the dating of particular specimens is often a matter of difficulty. A wide range of date is probable. The earliest of all appear to be some ovoid vessels and jars with pointed base; but versions of the tripod cooking-vessel soon make their appearance, and in this 'grey ware' were found actually at Yang-shao.⁴ The spherical jar figured in PLATE 2B bears within the neck an incised inscription similar to those on bronzes of the Shang-Yin and Chou periods, including an archaic character only once recorded elsewhere; but it is uncertain whether the inscription is contemporary.⁵ The style

¹ Similar pots were found by the Japanese in Han-Period tombs in Corea: compare note on p. 32.

² Other Chou types are figured in an article by CHOU CHAO-HSING, 'Pottery of the Chou Dynasty,' in *Stockholm Museum of Far Eastern Antiquities, Bulletin*, 1929, p. 29. ³ For information about the early use of the potter's wheel, compare B. LAUFER, *Beginnings of porcelain in China* (Chicago, 1917), pp. 148 to 177). ⁴ ANDERSSON, *op. cit.*, Plate XV. ⁵ Victoria & Albert Museum, *Annual Review of Principal Acquisitions*, 1926, p. 10. A similar jar in the David Collection (Catalogue, pl. CLXXX) is engraved with a poem of the Emperor Ch'ien Lung, describing it as a wine-jar.

SHANG-YIN AND CHOU POTTERY

of impressed lozenge-ornament on the flattened-globular jar in PLATE 2C also recalls some bronzes ascribed to the late Shang-Yin and early Chou Dynasties,¹ but in shape and general style this vessel and its kindred come nearer to the bronzes of the so-called Huai or Ch'in style, dating from the Warring-States Period at the end of the Chou or from the short period of the Ch'in Dynasty (5th to 3rd centuries B.C.); these show a return to the severer Shang-Yin style after several centuries when wilder and more rugged forms were favoured. A flattened-globular jar of black earthenware in the collection of Mrs. Margot Holmes² bears, besides 'mat markings' at top and bottom, a wide band of hooked motives in low relief obviously derived from bronze ornament of this period.³ Similar ornament also occurs on vessels of glazed stoneware to be mentioned presently, for which a date in the Warring-States Period is probable, while another jar of flattened globular shape⁴ in the William Rockhill Nelson Art Gallery, Kansas City, bears a band of interlaced ornament again somewhat in the style of the Warring-States Period, and is of red earthenware with green lead-glaze; but this type of ware is usually thought to be not earlier than the 1st century B.C., and will be discussed in the following chapter.

Two other types of late Shang-Yin or Chou pottery found in excavations should be mentioned here for their finer quality, though complete specimens have not yet come to light. The earlier is of thin wheel-made shiny black or grey ware, named by its discoverer, Dr. Wu⁵ after the site of its first finding at Lungshan (also called Ch'êng-tzu Yai) in Shantung province; the tripod form is found as well as many bowls, some on a high foot. The Lungshan 'black ware' cannot be dated even approximately, but is certainly later than the red 'Yang-shao' type and therefore presumably of Shang-Yin date; it is found in many places in the plain of the Yellow River. The other class was found at An-yang (Hsiao-t'un) and is remarkable for its fine white clay with designs of key-fret ('thunder-pattern') *t'ao t'ieh* masks, and the like, again in the style of the Shang-Yin bronzes, carved or moulded in it. This 'white ware' is stated to be peculiar to An-yang⁶, and hitherto there have been few opportunities of studying it in Europe.⁷ Conflicting accounts have been given of it. According to Hobson⁸ it is 'soft white pottery', but Siren⁹ stated that specimens in his collection were 'very hard', and as such presumably a sort of stoneware. It may therefore prove to be of great historical importance, especially if it is found to have been made of white-burning porcelain-clay.¹⁰

¹ Compare London Exhibition No. 26. ² London Exhibition No. 107. ³ Compare *Sale Catalogue*, Otto Burchard & Co., Berlin, 22nd, 23rd March 1935, No. 291. ⁴ London Exhibition No. 454. ⁵ WU, *op. cit.*, *passim*. A fragment was sent to the London Exhibition, No. 3028. ⁶ Courtauld Institute of Art (W. P. YETTS), *Catalogue of a small exhibition illustrating recent archaeological finds in China*, 1934. ⁷ A fragment sent to the London Exhibition (No. 3029) could not be examined. ⁸ HOBSON, *Handbook* (1937), p. 1; but it was described by him in the *Eumorfopoulos Catalogue*, I (1925), p. xvii, as 'hard.' ⁹ *Documents d'art chinois de la collection Oswald Sirén*, 1925, Plate XXXVIII, and the same author's *History of Early Chinese Art*, 1924. For this ware, see also K. HAMADA, in *Kokka*, Dec. 1921, and W. EBERHARD's reports in the *Ostasiatische Zeitschrift*, VIII (1932), page 1, and IX (1933), page 208. I have not seen LIANG SSU-YUNG's 'Hsiao-t'un, Lung-shan, Yang-shao,' in *Essays presented to Ts'ai Yuan-p'ei* (Peiping, 1935); nor S. UMEHARA, *Etude sur la poterie blanche fouillée dans la ruine de l'ancienne capitale des Yin* (Kyoto, 1932). ¹⁰ Two problematical specimens assigned to dates before the Han period stand quite apart from all others here described. These are a jar and cover in the Sedgwick Collection figured in the Courtauld Institute Catalogue cited above (No. 3) and conjecturally ascribed to the Han period, and a companion piece in the William Rockhill Nelson Art Gallery, Kansas City (London Exhibition No. 118, ascribed to the Warring-States Period), of red clay covered with white slip inlaid with glass beads. The

STONEWARE

The problem of the origin of stoneware and the use of a feldspathic glaze is one of the most important in the history of Chinese pottery, ultimately bearing on the origin of porcelain itself. But while it is clear that glazed stoneware was made at a much earlier period than was formerly supposed, the problem of its origin is by no means yet solved. Some hard-fired brownish or yellowish-grey pots found in the excavations at An-yang, on sites believed to date from the late Shang-Yin times, show a surface gloss which the excavator, Dr. Li Chi, is confident was produced by glaze material intentionally applied¹; but Hobson² was of opinion that this was no more than an accidental effect produced by wood-ashes from the kiln falling on the hot ware. Some such accident may well have led to the deliberate use of a glaze; a feldspathic material, used in either body or glaze, needs a fluxing agent, such as potash from wood-ashes, before it will fuse readily. Observation of the chance production of a smear of glaze, as it is called by the potter, produced in this way, may have led to the 'invention' of the feldspathic glaze. But it has so far been impossible to trace the stages by which such a glaze came into use, nor can it be decided at what particular period the Chinese began to fire their wares to stoneware hardness. Both techniques were presumably of gradual introduction. It is remarkable that the glazed Shang-Yin pots from An-yang remain without successors so far discovered, for several centuries at least.

Some wares found in the neighbourhood of Hong Kong in Southern China, on the shores and islands of the Canton estuary³, have an important bearing on this question and include what is apparently the earliest true glazed stoneware so far brought to notice. Both glazed and unglazed specimens were found, bearing impressed decoration partly in the style of the criss-cross 'mat-markings' of the Chou and earlier pottery (but produced it would seem with a roulette), and partly in the form of diaper patterns of various designs. These include lozenge ornament resembling that on the earthenware jar here figured in PLATE 2C, as well as hooked, or *f*-shaped, motives repeated and combined. These motives are all in the style of the Huai- or Ch'in-style bronzes already mentioned. Though the majority of the fragments found are of grey or reddish buff unglazed ware⁴, they include some which are of a light grey stoneware covered with a brownish green glaze; this has been shown by spectrographic tests to be of feldspathic character, containing only minute traces of lead, and as such may be considered to be the forerunner of the glaze of porcelainous stoneware and of porcelain itself.

Until now only one complete vessel of the Hong Kong type has been brought to notice in the neighbourhood. This is an unglazed jar with decoration of hooked motives, acquired by purchase at Tung Kwan on the Canton estuary⁵; it is described as stoneware. But of the

glass beads are of a well-known kind found at old Lo-yang and elsewhere: compare C. G. SELIGMAN and H. C. BECK, 'Far Eastern Glass: some Western origins', in *Stockholm, Museum of Far Eastern Antiquities, Bulletin*, 1938, p. 1. Another isolated and problematical piece is a black unglazed vase in the British Museum (*Handbook*, fig. 13; *British Museum Quarterly*, VII, 1932, p. 3) closely resembling a well-known gold cup from Mycaenae; this is so far removed from any wares of proved Chinese origin that it must be regarded as an imported object.¹ Compare W. P. YETTS, quoting DR. LI CHI, 'The Shang-Yin Dynasty and the An-yang finds,' in *Journal of the Royal Asiatic Society*, July, 1933. ² HOBSON, *Handbook*, p. 4. ³ D. J. FINN, *Hong Kong Naturalist*, III-VI (1932-1935); and C. G. SELIGMAN, 'Early Pottery from Southern China,' in *Trans. O.C.S.*, 1934-35, p. 26. ⁴ A greyish-white stoneware kettle in the Eumorfopoulos Sale, 28th May 1940, Lot 6, with bands of impressed *f*-scroll motives, should also be mentioned as apparently of the same period. ⁵ FINN, *op. cit.*, III (1932), p. 244.

STONEWARE

glazed ware only fragments have hitherto been discovered locally. Two glazed stoneware vessels in the Victoria & Albert Museum, however, acquired together in 1939 but of unrecorded provenance, are perhaps of the same period as the Hong Kong wares, and possibly of the same origin. The larger of these (PLATE 3A) bears an effective impressed design, formed of groups of short strokes repeated all over the vessel, having a general resemblance to the late-Chou bronze-decoration but without exact parallel. The upper part is covered with the remains of a hard brownish-green glaze, most of which has decayed to an opaque brownish-cream colour. The total impression given by the jar is one of tense and monumental simplicity, which well accords with the character of the art of the Warring States and Ch'in Periods. The smaller jar (PLATE 3B) is of a similar grey stoneware, with similar small loop handles and the remains of a dark grey glaze. The strongly marked ridges left by the thrower's fingers make an effective decoration on it, enhanced by their gradual softening under the glaze towards the foot. Those two beautiful pots may thus perhaps date from the 4th or 3rd century B.C., and may be regarded as ancestors of the immense body of stoneware and porcelain vessels made in China in the succeeding two thousand years.

Of the use of lead-glaze, which forms the other principal strand in the Chinese ceramic tradition, there is no convincing evidence before the period of the Han Dynasty (206 B.C.-A.D. 220), the productions of which are discussed in the next two chapters.

THE HAN PERIOD AND THE ADOPTION OF LEAD GLAZE

The technical improvement of primitive pottery generally implies on the one hand a refining of its substance, with an increasing control over colour and smoothness, and on the other a mastery of the technique of firing and glazes by which a greater efficiency is given to the wares in use. Pottery may be rendered impervious to liquids, and so more useful, either by firing it to stoneware hardness, that is to say, to a point at which it becomes vitrified; or by covering it with a thin coating of glass, called glaze. Glazes may be aluminous, composed of earthy or mineral substances (such as feldspar), fused at a high temperature and becoming very hard on cooling; or they may be made by fusing silica, usually in the form of sand, with the aid of a flux, which may be an alkali (such as potash) or an oxide of lead. Such alkaline and lead-silicate glazes, as the latter are called, are soft and are fired at relatively low temperatures; they have the further advantage that they may be readily coloured with metallic oxides. The possibility that feldspathic-glazed stoneware was made in China before the Han Period has been mentioned in the previous chapter; the origin of the Chinese lead-glazed pottery must now be considered.

What appears to be the earliest considerable use of lead glaze in Chinese pottery is found on a group of wares generally ascribed to the period of the Han Dynasty. These form a very distinct class, of hard red or slaty grey earthenware, with a common feature in a lead glaze, most often of mottled green colour derived from copper,¹ which has in many surviving examples been rendered more or less opaque and iridescent by burial. The pale golden and silvery tones thus acquired by the glaze are sometimes of great charm and lend æsthetic interest to objects of the crudest form. Besides the characteristic green glaze, a brown, or rather a yellowish glaze giving a brown colour over the red body, is not uncommon and shows the same tendency to become iridescent.

The surviving specimens with these glazes are for the most part mortuary wares, specially made for interment with a deceased person, and many of them, including those most frequently illustrated, are models of household goods and the like intended for the use and protection of the deceased in another life. Though of anthropological interest, they have little or no value as works of art. Occasionally the form of the subject is effectively stylized, and some of the figures are vigorously rendered. The stylized boar in PLATE 12A, for example, is a powerful piece of modelling. But most are perfunctorily made, though showing a remarkable naturalism not previously seen in Chinese art. They represent, like so many Chinese tomb-figures, a low grade of pottery-manufacture. Two types of vessel apparently made specially for tomb-furnishing are a cylindrical jar, resembling the Han bronze casket named the *lien*, and a cup-shaped censer on high foot standing in a circular tray, each surmounted by a cover in the form of a conventionalized group of hills; these represent the

¹ An analysis by H. W. NICHOLS is published in B. LAUFER, *Beginnings of Porcelain in China*, Chicago (1917), p. 92. A. L. HETHERINGTON, *Chinese Ceramic Glazes*, p. 27, is in error in saying that the colour is derived from iron; it closely resembles the Alexandrian and also the mediaeval English copper-green.

HAN GREEN-GLAZED WARE

Islands (or Mountains) of the Blest, prominent in the mythology of Taoism, which gained many adherents in the Han Period. The famous Emperor Wu Ti (140-86 B.C.) was a practising Taoist, who is reputed to have sent expeditions in search of these Islands, and his interest may account for the long-continued popularity of the cult and of these mortuary 'hill-jars' and 'hill-censers'.

Of greater artistic importance are the numerous wine- or grain-jars (PLATES 4B and 6A). These are often versions of the contemporary bronze storage-vessel, but occasionally the form is modified to secure an essentially ceramic treatment of some detail, such as the faceted foot of the vase in PLATE 6A, which is moreover of fine and curious proportions. Such carving of the clay is also admirably used in a well-known incense-burner in the Rutherford Collection¹ and in a goblet-shaped vessel with openwork sides, of uncertain use, in the Eumorfopoulos Collection.² Some of the simpler forms derived from bronze, such as the stem-cup in PLATE 4A and certain cup-mouthed small vases,³ are not only of beautiful and characteristic proportions, but of interest as precursors of shapes long favoured in Chinese pottery. Moreover the combed wavy lines on the stem-cup provide a link with an important class of stoneware vessels to be discussed in the next chapter. The forms in general are masculine and free, without the stiffness and formality of the earlier ritual vessels, and of an easily recognizable character. At their best they are distinguished by a clear-cut articulation of the profile, to which a further accent is sometimes given by admirably placed horizontal bands and ridges, in the manner of the string-course in architecture, but here taken over from bronze. The decoration on the jars, besides the lion mask and ring handles copied from their bronze models, usually takes the form of bands of moulded and applied low relief (PLATE 4B), with galloping horses, 'Parthian' riders, hunting-scenes with lions and other animals, and fantastic monsters. Though the subjects have been compared with certain rock-carved reliefs of Han date in Shantung, they have a Scythian or Near Eastern rather than a specifically Chinese character. At their best they are energetic and rhythmical.

These mortuary wares have almost always come from surreptitious diggings, and in the absence of documents their ascription to the Han Period, first proposed by Laufer,⁴ has not gone unchallenged. But though the dates sometimes found inscribed on the wares have proved to be not contemporary,⁵ and the galloping horses appear also on T'ang mirrors and the comparison with the Han reliefs in Shantung is now thought to be not conclusive, there seems good reason for accepting the Han date originally proposed. Certain oval dishes with segmental ears or flanges are found alike in the green-glazed pottery,⁶ in the well-established Han dark-and-light-red lacquer, and in silver⁷; such dishes are also represented in the Shantung reliefs. Fragments of the ware were found by Sir Aurel Stein in Chinese Turkestan, at Lou-lan and Tun-huang, on sites believed not to have been occupied after the 3rd century. A poem by P'an Yo (second half of the 3rd century) speaks of pouring wine from 'blue-green ware,' and this has been taken to refer to the type here in question; but this can hardly be the case since the ware⁸

¹ HOBSON, *C.P. and P.* (for this and other abbreviations, see Bibliography on p. 221) I, Pl. 3. ² Catalogue No. 16. ³ Compare the bronze vase from a Han grave in Corea, London Exhibition No. 438. ⁴ B. LAUFER, *Chinese Pottery of the Han Dynasty*, Leyden, 1909. ⁵ Compare F. S. KERSHAW, 'The inscribed vase of the Dana Collection', in *Burlington Magazine*, XXIV (1913), p. 151. ⁶ As in specimens in the Eumorfopoulos Collection (I, No. 57) and in the Winkworth Collection (HETHERINGTON, *Early Ceramic Wares*, Pl. 4, fig. 1). ⁷ London Exhibition No. 417. ⁸ Compare p. 35.

HAN GREEN-GLAZED WARE

was referred to as *tz'u*, a word specially coined about this time to refer to porcellanous ware. Finally, excavation of Corean tombs by the Japanese has confirmed the dating of the Han bronzes whose shapes are copied in the ware; and actual green-glazed specimens have (it is believed) been lately found by the Japanese in dated tombs.¹

The source from which the Chinese learnt the use of this green glaze is plausibly conjectured to have been a country of the Near East, perhaps Egypt.² It was a time of expansion and eager receptiveness on the part of the Chinese, when regular contacts were first made with the West. Chinese silks were exported to Rome and traded for other goods,³ which doubtless included Syrian and Egyptian glass such as is still sometimes found in China, and the green-glazed pottery of Alexandria may well have been included. This last closely resembles the Chinese ware here discussed both in its relief decoration and in its green and yellow glazes,⁴ but the Alexandrian ware dates from no earlier than the first century B.C.,⁵ and this suggests that the period of the Chinese adoption of the glaze was the latter rather than the early part of the Han Period. It is tempting to associate the ware with the reign of the Emperor Wu Ti, especially as there is a record⁶ of potters working in his reign (2nd-1st century B.C.) at Nan Shan in the province of Shensi, whence much of Laufer's green-glazed ware is known to have come. The Kansas City jar, mentioned in the previous chapter,⁷ might also suggest an earlier date on account of its relief ornament in the style of the Warring-States Period. But the weight of evidence is in favour of a later date.

The Chinese adoption of lead-glaze can hardly have been secured by the mere imitation of imported wares of a kind totally unlike anything previously made in China; actual instruction by immigrant potters would almost certainly have been needed. Of such foreign instruction in a technique and of its subsequent continued and very successful use there are other instances in the history of Chinese pottery. Against the theory of foreign help it has been argued that the glaze-material was imported ready made. The Chinese records speak of the importation of a substance called *liu-li*, and this is now generally accepted as meaning glass or glass frit.⁸ But Laufer⁹ contended that it referred also to the material of glaze and to glazed ware. Objections have been raised to Laufer's view on the ground of etymology; but even apart from these, it is more probable that the help of a Western potter in the first place enabled the Chinese to make lead-glazed ware. On the other hand a remarkable gap apparently existing between the lead-glazed wares attributed to the Han period and those made under the T'ang might be explained by a failure in the supply of *liu-li*, which had been used in

¹ But the wares found in Han tombs so far published are of refined Chou types and not of the green-glazed ware here in question: compare Y. HARADA, *Lo-lang and Wan Hsü's tomb* (1930), p. lxxxiv, etc., and A. KOIZUMI, *The Tomb of the Painted Basket and two other tombs of Lo-lang* (1934). A find of red-brown glazed wares with Han coins and mirrors, at Ying-tzü Hsien in Honan, is noted in *British Museum Quarterly*, II (1927), p. 46. ² A Chinese tradition that the secret was brought by a 'Persian' is mentioned in BERNARD LEACH, *A Potter's Book*, London, 1940, p. 136. ³ An exhaustive study of the Chinese importations from Iran and the Hellenistic Orient is B. LAUFER, *Sino-Iranica* (Chicago, 1919). ⁴ Two examples of the Alexandrian ware, in the Fitzwilliam Museum, Cambridge, and the Ashmolean Museum, Oxford, are figured in colour in A. J. BUTLER, *Islamic Pottery*, Pl. VI B & C. ⁵ The date of this and other early Western and Near Eastern lead-glazed ware is discussed in R. ZAHN, 'Glasierter Tongefäße im Antiquarium,' in *Amtliche Berichte aus dem Konigl. Kunstsammlungen* (Berlin), XXXV (1913-14), p. 276. ⁶ In the *Ching-té Chén T'ao Lu*. ⁷ P. 27. ⁸ Compare W. B. HONEY, 'Early Chinese Glass,' in *Burlington Magazine*, LXXI (1937), p. 211, and in *Trans. O.C.S.*, 1939-40, p. 35. ⁹ *The Beginnings of Porcelain in China* (Chicago, 1917), pp. 138-147.

HAN GREEN-GLAZED WARE

making the glaze, on account of the disturbed state of China under the Six Dynasties.

It was urged by Dr. Rücker-Embden¹ in making his case against the early dating of the glaze that the finds in actually datable Han tombs in Szechuan were all of unglazed ware.² These unglazed wares, however, though differing in some respects are recognizably akin to the others. Vases of the same family of bronze forms, of grey earthenware, are painted in white and red, more rarely in black and bluish-green, unfired pigments (PLATE 6B). The colouring is thought to have imitated the inlay in gold and silver which was popular on the Han bronzes. The chief motives are formal scrolls in bands on the shoulder and in triangular lappets on the neck, and this painting, on genuine specimens, is often of a rare sensitiveness; it recalls the scroll-work designs on the wonderful Han lacquer, and on bronze mirrors and silk textiles of the first century B.C. onwards.³ Geometrical patterns and occasionally small figures are also found, as on a vase in the British Museum.⁴ Hunting-scenes appear on a vase in a Dutch collection.⁵ The unglazed ware also includes some objects with relief decoration in typical Han style: a model of a well-head in the Eumorfopoulos Collection,⁶ with sinuous beasts, is a characteristic specimen.

All the Han pottery so far described is mortuary ware, and it is likely that in all but Imperial and other important burials it was specially made for the purpose and was inferior to the wares made for the use of the living. The latter, however, have so far not come to light or been identified. A ridge-tile from the Eumorfopoulos Collection with a vigorously modelled lion (PLATE 5A) is covered with a green glaze which has developed an iridescence similar to that on the tomb-wares; but the use of glazed pottery for this purpose before the T'ang is not admitted by the Chinese historians. Roof-tiles in Han times are thought to have been exclusively of unglazed ware, such as that used for the tile-end with a phoenix (symbolical of the South) here figured in PLATE 5B.⁷ The dating of this fine piece is confirmed by the inscribed Han tiles, for long studied by the Chinese, and by the Han bronze mirrors. With its strong two-dimensional design it is typical of the art of the time.

Thus the green-glazed or other Han pottery made for ordinary use is still to seek. Its disappearance may be due to the fact that unlike porcelain it was never prized. Future excavations may discover it. But it is hard to believe that it continued to be made from Han times onwards and yet leave so little trace. It was part of Dr. Embden's case against the early dating of the glaze that it would not have been used on tomb-wares until some time after its general adoption, and that the proposed dating would leave an unaccountable gap between the lead-glazed ware supposedly from Han tombs and that known to have been made under the T'ang, a gap to which few glazed wares could be assigned. The matter has already been mentioned and will be discussed again on a later page;⁸ but it

¹ *Chinesische Frühkeramik*, Leipzig, 1922. ² R. L. HOBSON, 'Glazed Han Pottery,' in *Trans. O.C.S.*, 1925-26, describes a later find of glazed ware in a Szechuan tomb; but the evidence of coins also found is naturally inconclusive, as the coins may have been already old at the time of burial. ³ The finest painted vase of this kind known to me is figured from a Japanese collection in S. Okuda, *Catalogue of Oriental Pottery* (Tokyo, 1923-), Part 12, Pl. LXVII. ⁴ HOBSON, *Handbook*, fig. 10. ⁵ London Exhibition, No. 495; H. F. E. VISSER, in the *Burlington Magazine*, XLIX (1926), p. 274, Pl. 1. ⁶ Catalogue No. 100, citing stonework figured by E. CHAVANNES, *Mission Archéologique dans la Chine Septentrionale*. ⁷ The symbolism and lore of these tile-ends is discussed by W. P. YETTS, 'Notes on Chinese Roof Tiles,' in *Trans. O.C.S.*, 1927-28, and by W. COHN, with full bibliography, 'The Deities of the Four Cardinal Points' in the same, 1940-41, p. 61. Compare also A. SALMONY, 'Tuiles et figures de l'époque des Han,' in *Cahiers d'art*, V (1930), p. 241. ⁸ P. 50.

HAN EARTHENWARE

may be stated here that the evidence seems to point to just such a gap, lasting, it may be, for some centuries before the practice of lead-glazing was re-introduced with a different technique.

A couple of exceptional specimens call for a note in conclusion. The first is a well-known black vase from the Eumorfopoulos Collection, now in the British Museum,¹ of red earthenware with polished blackened surface and incised decoration of fantastic birds and beasts. It is in form somewhat similar to the Han lead-glazed wares and has been classified with them. But it must in my opinion be regarded as a questionable piece on account of its all too striking resemblance in shape, and in its rather feeble incising, to a vase figured as Han in a classical Chinese book on bronzes;² it is also a remarkable coincidence that the *T'ao Shuo* should record a specimen of black earthenware as having been found in the tomb of the consort of the Emperor Wu Ti. No such objections can be brought, however, against a fine vase in the Rutherford Collection,³ of characteristic Han shape, which is unusual in having a lid surmounted by 'hills' and in being of dull red hard earthenware with a slight gloss giving it something of the character of glazed stoneware.

¹ London Exhibition No. 80. A vase obviously of the same origin was in the Raphael Collection (*Chinese Ceramics in Private Collections*, fig. 165). ² LAUFER, *op. cit.*, fig. 21. ³ London Exhibition No. 524.

THE DEVELOPMENT OF STONEWARE AND PORCELAIN

HAN * SIX DYNASTIES * T'ANG

In a previous chapter¹ I gave reasons for thinking that feldspathic-glazed stoneware may have been made in China at least as early as the 4th or 3rd century B.C., that is to say, before the beginning of the Han period. That it was made before the end of that period seems certain, to judge by both literary evidence and some actual wares.

The Chinese have for long ascribed the first making of 'porcelain' to the Han period, basing their opinion in part on the coining, at or about that time, of a word 'tz'u' to designate it. It was at one time believed that this word appeared in a Han dictionary, the *Shuo Wen*, published about A.D. 100; but it now seems that the word was not in the original edition, but was added by an editor in the 10th century. There is record, however, of the use of the word in the early part of the Chin (265-419), one of the Six Dynasties,² and it is not unreasonable, in my opinion, to suppose that the material had already been known for some considerable time before it became necessary to coin a word for it.³ This argument for the first appearance of 'porcelain' in the Han period may thus seem to have some foundation.

Western scholars disputed this philological argument on the ground that no surviving wares of the nature of porcelain could have been made at so early a date. But they ignored the fact that the character 'tz'u', though designating porcelain in the Chinese sense of a hard resonant ceramic material, does not imply the whiteness and translucency which are necessary attributes of porcelain in the Western sense; and these were attributes which seemed unlikely to be found in wares as early as Han.

Now hard and resonant (but not white) stonewares such as the word *tz'u* implies have been found in recent years in circumstances not inconsistent with a date towards the end of the Han period. They were first pointed out by Laufer,⁴ who found a specimen in a grave in Shensi accompanied by an iron cooking-stove of a type generally accepted as Han. Other examples have since been brought to light in Shensi and elsewhere (PLATES 7 to 10). A jar in the Boston Museum of Fine Arts, when found at Nanking, contained Han coins bearing a date corresponding to 175 B.C. But Laufer argued that the relative

¹ P. 28. ² KUO PAO-CH'ANG, in *Chinese Government Catalogue*, p. 10; compare also HOBSON, *C.P. & P.*, I, p. 41; and LAUFER, *Beginnings*, p. 102. ³ The character here read as *tz'u* (which has for radical the character *wa* meaning clay or earthenware) is not, as is often supposed, the same as that in *Tz'u Chou*, the well-known pottery-town in Chihli, famous since Sung times. Here the character has for radical *shih*, meaning stone, for the lodestone from which the town took its name. The sense 'pottery-town' in which the name is nowadays often read seems to have been reached by a process of transference, somewhat similar to that by which the name 'china' is applied in England to wares from China. *Tz'u* wares were porcelain; therefore, by a play upon words having the same sound, *Tz'u-chou* was porcelain-town, and eventually this form of *tz'u* also came to mean porcelain. Compare LAUFER, *op. cit.*, pp. 103 to 107; also HOBSON, *C.P. & P.*, I, p. 142, who takes a different view. ⁴ *Beginnings*, p. 79.

PROTO-PORCELAIN

scarcity of the wares, compared with the abundance of the Han green-glaze, implied a date late in the period or even after it had come to an end.

The type is distinct, though not dissimilar in its range of forms to the Han bronzes and green-glazed wares. The body is grey, with reddish and whitish slip coverings or surface washes; the glaze is normally olive-brown, with a tendency to coagulate into drops. Specimens have been analysed¹ and shown to be a true feldspathic-glazed ware, to which the name 'proto-porcelain' has been given in England and America.

The forms of the vases in PLATES 7 to 10 are typical, that shown in PLATE 10 being almost basic for the class. PLATE 8 shows a masterpiece of rare quality in which the downward movement of the glaze has been arrested by a band of wavy lines incised with a comb. Such wavy lines occur on the specimen here figured in PLATE 4A, which has the typical iridescent Han green glaze, and provide a link, slender but not quite negligible, with wares of proved Han date. This combed and other incised work is the decoration most frequently found on the proto-porcelain; it often shows a masterly firmness and stylization, as in the border of birds' heads on the vase in PLATE 10. The continued influence of bronze form is demonstrated by some of the handles, such as those seen in PLATE 7. The handles of the vase in PLATE 8, which was found in Corea, are on the other hand more true to the character of clay, and perhaps imply a somewhat later date. The use of 'string course' horizontal bands in relief (PLATE 7), often seen on the green-glazed and unglazed Han pottery, was also taken over from bronze and was effectively adapted to pottery in the noble jar in PLATE 9, also found in Corea. A vase in the Louvre,² though of the usual shape and bearing the usual incised combing, is remarkable for decoration of stags in relief. A few figures, doubtless tomb-wares, seem to be of the same material; a pig on a rectangular base was in the Eumorfopoulos Collection.³

Three remarkable pieces of brownish-glazed porcellanous ware, also apparently of this period, have been claimed for a kiln near Yüeh Chou, to be discussed presently.⁴ The most attractive is a shallow straight-sided bowl in the collection of Sir Percival David, with *t'ao t'ieh* masks and a lozenge-diaper border outside and incised decoration of fishes inside; it is of a bronze form without ceramic parallels. A globular vase in Sir Herbert Ingram's collection and a bowl on high foot are decorated with incised criss-cross and bear some relation to the proto-porcelain vessels described above.

Two quite exceptional specimens should also be mentioned. A large ovoid vase in the Metropolitan Museum, New York,⁵ is impressed with *cash* pattern, somewhat in the manner of the earlier stoneware pots conjecturally assigned to a pre-Han date. The massive cylindrical fluted jar with horizontal combing figured in PLATE 11A is made of a primitive-looking stoneware with traces of a hard brownish glaze; it has been variously attributed to a local modern pottery in the Philippines and to a Han-Period pottery in Western China. It is included here as an admirable primitive piece, though possibly not of the same date as the others here discussed.

It is obvious that the dating of this proto-porcelain to the third and succeeding centuries must often be a matter of conjecture only. Its ascription to particular places offers even

¹ By H. W. NICHOLS; see LAUFER, *op. cit.*, p. 12. ² *Burlington Magazine Monograph*, Pl. 22*; London Exhibition, No. 486. ³ Catalogue No. 155. ⁴ P. 37; A. D. BRANKSTON, 'Yüeh ware of the "Nine Rocks" kiln' in *Burlington Magazine*, LXXIII (1938), p. 257, Pl. 1A, 2F and G. ⁵ London Exhibition No. 507.

SIX DYNASTIES: LITERARY EVIDENCE

greater difficulty. Several potteries are recorded as of the period of the Six Dynasties and their names are given here, though there is no sure reason for ascribing any particular wares to them. The earliest is the kiln of Tung Ou, in Chekiang, which was apparently not far from the district of Yüeh Chou, later to become famous for its green 'celadon' ware. This kiln of 'Eastern Ou' is thought to have existed in the Chin period (265-419) on the evidence of a reference to tea-bowls made there, in a passage from a contemporary poet quoted in the Chinese classic on tea-drinking, the *Ch'a Ching*. This work, supposed to have been written by Lu Yü (d. 804) in the middle of the 8th century, here claims to be quoting Tu Yü, a 3rd-century poet.¹ Brankston in 1937 visited the Yüeh district and was shown at Chiu-yen ('Nine Rocks') fragments of proto-porcelain said to have come from a kiln-site there. With these he associated the three specimens described above. It would be a remarkable coincidence if the 3rd century wares of 'Eastern Ou' could be associated with actual specimens found in the district and apparently of that date. The evidence, however, was not conclusive.

Two other potteries were at Lo-ching (near Lo-yang, in modern Honan), and at Kuan-chung in Shensi,² which might be associated with Laufer's finds in that province. A fourth and later factory, at Ch'ang-nan, recorded in the period of the Ch'én Dynasty (557-589), is important as referring to a town which ultimately became the famous ceramic centre renamed Ching-tê Chén.³

The making of this vitrified ware, which evidently included in its body a fusible material of feldspathic character and whose glaze was of a kindred composition, implied a technical discovery of a rare kind. It was doubtless the result of experiments in the use as surface-dressings of clays and minerals found to be fusible in the presence of lime or potash. It has been plausibly suggested by Laufer⁴ that the examination of various earths and rocks, which were and still are widely used in Chinese medicine, in the experiments of the Taoist adepts of Han times, may have led to the discovery of the materials of this stoneware. The result was a great achievement and entirely to the credit of the Chinese potter. Potters of no other country had ever before produced a glaze so closely related to its body material as to become almost inseparably a part of it. To develop from this a true porcelain in the Western sense was largely a matter of the further refinement of materials and especially the discovery of the only suitable white-burning clay, namely, *kaolin*; and this, as well as the necessary related china-stone, happened to be abundant in China; both are the result of the decay of a granite. The principle involved in the discovery of the glaze was totally different from that of using a lead-glaze on an earthenware body, and it is unlikely that the Han practice in the latter could have 'rendered the manufacture of a porcellanous ware possible', as Laufer elsewhere suggested.⁵

The stages by which this proto-porcelain was developed in the succeeding centuries into a translucent white ware cannot at present be marked by a series of actual specimens. But some literary evidence may be quoted for what it is worth.

¹ On the actual date and authorship of the *Ch'a Ching*, see P. KAHLE quoting ARTHUR WALEY and A.D. BRANKSTON in *Trans. O.C.S.*, 1940-41, pp. 45-46. I cite it here on the usual assumption that it dates from the 8th century, but it may be later. It seems likely that the book has been arbitrarily associated with Lu Yü, who was the 'father of tea-drinking' in China. ² KUO PAO-CH'ANG, *Chinese Government Catalogue*, p. 12, a statement based apparently on the *Ching-tê Chén Tao-lu*. ³ KUO, *op. cit.*, p. 24. ⁴ *Op. cit.*, p. 118. ⁵ *Op. cit.*, p. 176.

SEVENTH-CENTURY PORCELLANOUS WARE

White clay, or white ware powdered, is mentioned as a medicament by Tao Yin-chü, otherwise Tao Hung-king (452-536)¹, and this has been thought to indicate the making of a kaolinic ware. A T'ang pharmacopœia of about 650 speaks definitely of a medicinal powder made from the white ware of Ting Chou. Translucent Chinese pottery seems to have been known to a Chinese Buddhist monk I-ching in the 7th century.² An important record concerns Tao Yü, who made 'false jade' vessels, apparently white in colour, at Ch'ang Nan, in the reign of Wu Tê (619-626) of the T'ang Dynasty.³ This emperor is mentioned by Père d'Entrecolles, perhaps on the same original authority, as the first to receive a tribute of porcelain made at Ching-tê Chén. In the middle of the following century the author of the *Ch'a Ching*, the Classic Book of Tea already mentioned, makes a poetical comparison between the bowls made at Hsing Chou, in Chihli (Hopei), which he likened to silver and snow, and those of Yüeh in Chekiang, which were like jade and ice. It is significant that the author preferred the jade-like bowls. Both were mentioned by a 10th century writer as suitable for use as 'musical bowls', implying that a high degree of resonance had already been obtained in the ware. Translucent Chinese pottery, again, is clearly referred to in the important record of Soleiman (Soleiman),⁴ a traveller, who in 851 wrote that 'the Chinese have a fine clay of which they make drinking vessels as fine as glass; one can see the liquid contained in them, though they are made of clay'.

Documentary specimens and other actual wares to be associated with this time of development are very few until the period of the T'ang Dynasty is reached. A small group of often very attractive pieces may, however, be ascribed to the beginning of the 7th century, in the period of the Sui Dynasty (581-618), just before the accession of the T'ang. These are dated by a tomb-find at An-yang in Honan; the grave of Pu-jên, who died in 603,⁵ contained vases, cups and a dish on high foot of brownish-green-glazed stoneware. These served to confirm the conjectured early dating of such admirable pieces as the vessel here figured in Plate 11B.⁶ The forms of the class thus brought together, with their horizontal bands treated with a fine plastic sense, and simple handles of skilfully manipulated clay, link back and suggest a kinship with the proto-porcelain vessels found in Corea here figured in PLATES 8 and 9.

The Pu-jên find also suggested a 7th century date for some at least of the well-known but very ugly Taoist funeral-vases with serried rows of crudely modelled figures—the 'vases aux apôtres' of the French. Most of these objects are similar in material to the

¹ LAUFER, *op. cit.*, 'Historical notes on kaolin', p. 110; also F. HIRTH, *Ancient Chinese Porcelain* (Leipzig) 188, pp. 4 and 131; HOBSON, *C.P. & P.*, I, p. 146; ERICH SCHMITT, 'Einige Verwendungen pulverisierten Porzellans in der chinesischen Medizin', in *Studien zur Geschichte und Kultur des Nahen und Fernen Ostens*, Leyden, 1935, pp. 211-16. ² J. TAKAKUSU, *A record of the Buddhist religion as practised in India*, by I-tsing (Oxford, 1896), cited by LAUFER, *op. cit.*, p. 96. ³ HOBSON, *C.P. & P.*, I, p. 153, citing the *Chiang hsi t'ung chih*, a topographical history of the province of Kiangsi published in 1882; KUO FAO-CH'ANG, *Chinese Government Catalogue*, p. 24. A potter named Ho Chung-ch'u is named as making these wares for the court. ⁴ P. KAHLE, 'Islamische Quellen zum chinesischen Porzellan', in *Zeitschrift der deutschen Morgenländischen Gesellschaft*, vol. 13 (1934), p. 10; and 'Chinese Porcelain in the Lands of Islam', in *Trans. O.C.S.*, 1940-41, p. 27. ⁵ London Exhibition No. 634; *Chinese Government Catalogue*, Vol. IV (Miscellaneous), No. AS/107 to 111. ⁶ Others obviously of the same period are in the British Museum and elsewhere: compare Eumorfopoulos Nos. 452 and 453 and the jar figured by ARNOLD SILCOCK, 'The Earliest Porcelain of China', in *Parnassus*, XI (1939), p. 12, and in the *Antique Collector*, Vol. 9 (1938-39), p. 301.

PORCELAIN

Pu-jên wares, but it is likely that they were made in varying quality over a long period.¹

To the 8th century nothing can be positively ascribed unless it be some of the wares of Yüeh Chou, praised in that period by the author of the *Ch'a Ching* and already twice mentioned in this account; these are known through excavations on the kiln-site.² For the 9th century, however, an unquestionable body of evidence is to hand in the finds made on the site of Samarra, the Abbassid capital on the Tigris, a city founded in 836 and abandoned in 883. These and the Yüeh porcelain are reserved for discussion with the other wares of the T'ang Period. It need only be said now that they establish the making by the 9th century at latest of a porcelain that was white and translucent as well as vitrified and resonant. The Chinese ideal of a jade-like substance, greenish or whitish, which was to govern so much of the subsequent Chinese ceramic endeavour, was already attained; and the wares that embodied it had already aroused wonderment and emulation in other countries.

¹ The iconography of these funeral vases is discussed by WILLIAM COHN, in *Trans. O.C.S.*, 1940-41, pp. 69, 70. They were described on the authority of a label as Ju ware of the Sung period by S. W. BUSHELL, who figured one in his *Chinese Art*, Vol. II, fig. 7. ² See pp. 55, 56.

TOMB-FIGURES AND OTHERS

HAN * SIX DYNASTIES * T'ANG * MING

The Chinese for a long period followed the custom, well known in other countries, of placing in the tomb of a deceased person models in pottery of his furniture and household goods and of his retainers and servants. This practice seems to have lasted for more than six centuries, from the time of the Han Dynasty, through the Six Dynasties and during the early part at least of the T'ang. The custom replaced that of human sacrifice and the burying of actual goods; in Sung and later times, wooden effigies were largely used instead of pottery, but these have not survived, while at the present day the requirements of religion are satisfied by the burning of paper images. For the period when pottery figures were used for this purpose the evidence of the tomb-furniture might have been of great help in the dating of other ceramic wares, since the date of death of the deceased man was usually inscribed on a slab placed in the grave. But unfortunately the excavations which have produced the figures have generally been surreptitious and uncontrolled, and the evidence has rarely been preserved.

Many of the tomb-figures were very crudely made, mere copies without art of the actual forms of their models. Others were obviously mass-produced trade goods, with the same lifeless designs endlessly repeated. They were made in moulds and their multiplication (like their falsification) offered no technical difficulty.

Of the Han tomb-figures in green-glazed and other earthenware, which are apparently the earliest found,¹ something has been said already.² The glazed examples, at all events, date from about the 1st century A.D. onwards, but no explanation has so far been offered of the sudden appearance of such pottery figures, previously unknown, in the tombs of the period. The furnishing of the Han graves was sometimes very elaborate, including such things as models of houses, farm-buildings of various kinds, with grain-towers, mills, well-heads, fish-ponds, pigs in pig-styes, sheep in sheep-folds, dogs and their kennels, ox-carts, watch-towers, cooking-stoves, ladles and domestic vessels of all sorts, as well as servants to wait upon the deceased, dancers and other entertainers to amuse him, and guardian spirits to protect him. The later tomb-wares seem to have been less various, food-vessels (and doubtless food also) and figures of servants apparently predominating.³

The dating of the surviving figures is often conjectural, for the reason given above; but

¹ Figures attributable to earlier periods are very rare: the crude vases in the form of owls, sometimes thought to be pre-Han (K. HAMADA, *Ancient Chinese Terra-cotta Figurines and other Mortuary Substitutes*, Tokyo, 1927, Japanese text with English captions, No. 110, Pl. LXIV), are shown to be of the Han period by examples in the Eumorfopoulos Collection (Cat. F1) bearing an impressed date corresponding to 54 B.C.; a 'Shaman' figured by B. LAUFER (*Chinese Clay Figures: Prolegomena on the history of defensive armor*, Chicago, 1914) as 'archaic' is also probably no earlier than Han. ² See p. 30. ³ Chinese mortuary customs are described and discussed in J. J. M. DE GROOT, *The Religious System of China* (Leyden, 1892-1912). The mythology illustrated by the figures is the subject principally discussed in C. HENTZE, *Chinese Tomb Figures* (London, 1928).

TOMB-FIGURES: HAN AND SIX DYNASTIES

as far as the Han period is concerned, a trustworthy guide is furnished by the characteristic green glaze, with its tendency to become iridescent, and the style of the glazed figures is a means of identifying those without glaze. Bronzes in the form of animals, known to be of Han date, sometimes provide further evidence. The Han forms show a naturalism which suggests a people broken free from convention and restraint, but may also have been imposed in part by the purpose of the tomb-figures, which were conceived as substitutes for actual goods. In spite of this naturalism, they tend towards a characteristic sort of massive 'chunkiness', and the best of them, such as the boar in PLATE 12A, are admirably modelled, with taut, decided contours. These qualities are notably shown in many figures of dogs, and of men and women, such as the bowing servants in the Eumorfopoulos Collection (British Museum)¹ and a grotesque big-headed figure thought to represent an exorcist, in the Victoria & Albert Museum.²

Two other distinct classes of unglazed dark grey earthenware figures painted in red and other colours are also usually ascribed to the Han period. The first of these comprises some figures of horses, built up of separate parts, powerfully modelled in a manner very different from that of the foregoing.³ The heads are commonly met with alone and show remarkable fire and spirit and at the same time great breadth and subtlety of modelling.⁴ A specimen in a German collection⁵ was found in an excavated grave, accompanied by a coin of the early Han period; but this, of course, gives only the earliest possible date. The other class, of flat doll-like standing figures, with wide-spreading skirts, stylized in a somewhat empty manner, with smooth contours, is variously ascribed to the Han period and to the Six Dynasties.⁶ A remarkable figure of a dancer,⁷ stylized with even greater boldness, is obviously of the same period and is a finer work of art.

The unglazed figures of the three or four centuries of disturbance following the Han can be identified and dated, if at all, by resemblances in style to the contemporary sculpture and bronzes.⁸ An inscribed slab, found with some figures in a tomb dated 525, now in the Royal Ontario Museum, Toronto, is apparently the only one of its kind recorded. It suggests a date in the Northern Wei period for a type of horse and rider with heavily draped saddle,⁹ of unglazed dark grey earthenware painted in unfired white, red and greenish blue, usually over a white slip. Somewhat similar figures are depicted on a stone *stele* dated 502.¹⁰ For the rest, the comparison with stone-carving is apt to be inconclusive in view of the different techniques called for by the resistant material of the carver and the quick responsive clay. Bronzes, being cast from clay models, are a safer guide. In general the forms preferred seem to have been less naturalistic than in the Han period. The

¹ London Exhibition, Nos. 460 and 461. ² HENTZE, Pl. 23. ³ Compare A. SALMONY, *Chinesische Plastik* (Berlin, 1925), fig. 13, where it is pointed out that the painted decoration on these figures is on one side only. The reason why they were modelled in parts, with body, head, ears, legs and tail all separate, is at present unknown. ⁴ Metropolitan Museum, New York (s. c. BOSCH-REITZ), *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture* (1916), No. 308; Eumorfopoulos Collection No. 126; and London Exhibition No. 2435 (H.R.H. Crown Prince of Sweden); H. D'ARDENNE DE TIZAC, *Animals in Chinese art* (London, 1923), Pl. VIII. ⁵ O. BURKHARD, *Chinesische Kleinplastik*, Abb. 6A, and *Chinesische Grab-Keramik*, fig. 8. ⁶ HENTZE, *op. cit.*, Pl. 25B ('Han'); HAMADA, *op. cit.*, Pl. I ('Han'); HOBSON, *Eumorfopoulos Catalogue*, Nos. 113, 114, 115 ('Six Dynasties'); London Exhibition No. 493 ('Wei'); Ashton and Gray, No. 21b ('Wei'). ⁷ HAMADA, *op. cit.*, No. 451 (Pl. LXXXI). ⁸ L. REIDEMEISTER, 'Grabfiguren und Stifterfiguren', in *Ostasiatische Zeitschrift*, VI (1930), p. 241, proposes a dating by reference to the figures depicted on engraved tomb-slabs. ⁹ Such as Eumorfopoulos Collection Nos. 118, 119. ¹⁰ E. CHAVANNES, *Mission archéologique dans la Chine Septentrionale*, Pl. 286.

TOMB-FIGURES: SIX DYNASTIES AND T'ANG

modellers were perhaps influenced by the same spirit as informs the Chinese Buddhist sculpture of the 5th and 6th centuries, with its remoteness from actual life and monumental calm. Something of its quality is to be seen in such beautiful figures as that in PLATE 13B, with its simple contours and serenity of outline. This reposeful quality may perhaps be taken as the distinguishing character of the figures of the latter part of the Six Dynasties period. A half-figure in the Ostasiatisches Museum, Berlin¹, a standing male figure in a Japanese collection,² and above all the group of two women in the Eumorfopoulos Collection³ and in that of the Crown Prince of Sweden,⁴ may be mentioned as austerity beautiful masterpieces in this manner. The use of incised lines to indicate folds in a dress, probably suggested by the treatment of bronze, seems to be particularly common on the figures attributable to this period, and the grey earthenware figure of a duck in PLATE 12B should perhaps be ascribed to the 6th or 7th century on account of its incised detail, though in other ways it shares the naturalistic style of the following period, that of the T'ang Dynasty. The well-known and very lively figure of a dog in Sir Alan Barlow's collection, though of grey pottery and on that account attributed to the 'Wei Dynasty',⁵ more probably dates from the T'ang period.

The customary attribution of most or all of the hard grey earthenware figures (which are sometimes red in part) to the period of the Northern Wei Dynasty (386-535), famous as the first in China to adopt Buddhism as a state religion, is obviously indefensible. The unfired pigments used on many of them resemble those on the unglazed Han vases and probably indicate an unbroken continuation over several centuries of the Han practice. The wide difference in the dates to which the grey pottery has in the past been assigned is shown by the case of a series of models depicting a dwelling-house with accessory buildings in the Eumorfopoulos Collection (British Museum). This was ascribed by Hobson⁶, partly on the evidence of Wei stone-carvings at Yün-kang, to the period of that dynasty, while a similar series in the Museum at Toronto was at first ascribed to the Han period, but subsequently to the Six Dynasties. It has since been contended⁷ that they date from the Ming period. They are, however, of slight artistic importance though doubtless of archaeological interest.

With the accession of the T'ang Dynasty (618-906) a period of the greatest productivity ensued.⁸ The fashion for furnishing tombs with all manner of figures must eventually have reached the dimensions of a rage; and it is even recorded that in 741 an Imperial order was necessary to restrict the number of objects that might be placed in a single grave. The great number often to be found in a single tomb would thus seem to make it unprofitable to make forgeries of the figures, and these are in fact not so common as the reports would suggest.⁹ Reconstructed or composite figures are far more numerous than those which are wholly false.

For the figures of the first half of the T'ang period two well-authenticated tomb-finds provide dates and evidence as to material and style. These were from the graves of Wén

¹ BURCHARD, *Kleinplastik*, No. 13. ² HAMADA, *op. cit.*, No. 155, Pl. LXXXIV. ³ Catalogue, No. F18. ⁴ London Exhibition No. 2429. ⁵ London Exhibition No. 2425. ⁶ Catalogue, Nos. 104, etc. ⁷ By A. BULLING (following a suggestion of W. P. YETTS), in 'Two models of Chinese homesteads', in *Burlington Magazine*, LXXI (1937), p. 153. ⁸ The largest repertory of figures purporting to date from the T'ang period is in E. FUCHS, *T'ang Plastik* (Munich, 1924). ⁹ W. P. YETTS in C. HENTZE, *op. cit.*, p. 7, speaks of 'hundreds of newly made figures' seen at 'a factory near Peking'; compare pages 44 and 215 below.

TOMB-FIGURES: T'ANG

Shou-ch'êng, of Lo-yang, in Honan, who died in 683, and Chancellor Liu T'ing-hsün (d. 728).¹ This evidence is confirmed by the Samarra finds of the following century, and by other documentary pieces to be discussed in the next chapter. Standing apart from the fired pottery figures, but sharing their style, are some made of painted stucco of which examples dateable to the 7th century were found at Astana near Turfan² as well as in China itself.³ The character of the T'ang figure-modelling thus identified is marked by a new naturalism and grace and a strong love of movement. The ceramic and much other art of the T'ang was essentially dynamic in feeling, the expression of life in action rather than in contemplative stillness. The Buddhist stone-carvers were, it is true, still producing deeply impressive masterpieces (as at Lung-mén) and the figures occasionally reveal a comparable simplicity and grandeur of style. But in general the T'ang modeller's art was an affair of easy grace and lively movement.

About the beginning of the 7th century, it would seem, tomb-figures began to be made of a new sort of pottery—a soft earthenware, white or pinkish or light grey in colour, with a surface-wash of white slip. The darker grey or red material seems, however, to have continued in use during at least the early part of the T'ang period. Many of the better class of figures were now lead-glazed—some with a pale yellow or indeterminate colour, others with a glaze streaked or marbled or spotted with green and yellowish brown and (more rarely) blue. Both the dated finds cited were of the glazed and coloured type. Unfired colours continued to be used on the unglazed figures.

The significance of the T'ang models in folk-lore and mythology lies outside the scope of this book⁴ and it is not now proposed to do more than indicate the qualities of modelling and material that distinguish the several classes of figures. It is noteworthy, however, and an indication of the unrestricted foreign contacts made by China under the T'ang, that many of the figures depict foreign types. The boy represented in PLATE 13C was believed by Professor Seligman to be a Hindu; Armenians and Greeks and even American Indians have also been recognized. The rickshaw man in PLATE 13A shows the characteristic interest in movement and a sure analysis of form. The numerous figures of ladies have a natural grace which has often suggested a comparison with the Hellenistic terracottas of the 3rd century B.C., from Tanagra and elsewhere, though of course no direct influence was possible. Fluency of line and a delicate sense of balance in composition are their distinguishing character (PLATE 12C); the best of the many dancers (such as Mr. Anthony de Rothschild's curtseying lady⁵) have a rippling grace that is totally different from the grave beauty of the earlier figures of women.

But it was in the rendering of animal form that the Chinese modeller revealed his art most fully. Horses and camels are perhaps the most famous T'ang figures, but by no means all have merit, though the best of them are object-lessons in the possibilities of naturalistic modelling. It is often supposed that a naturalistic intention and technique are less likely to

¹ Several almost identical but artistically inferior figures in the Royal Ontario Museum, Toronto, were stated to have been found in a grave said to be that of Sui Chêng (d. 692): compare Toronto, Royal Ontario Museum of Archaeology, *Bulletin*, May 1923, p. 3. Figures from a grave reputed to be dated 714 are in the University Museum, Peiping: see O. KÜMMEL, *Die Kunst Chinas, Japans and Koreas*, p. 54.

² London Exhibition No. 628; for Astana, compare Aurel Stein, *Innermost Asia*, II, p. 462, and III, pl. XCIX, etc. ³HAMADA, *op. cit.*, fig. 17 opposite p. 29. ⁴It is dealt with by LAUFER and HENTZE in the books cited above. ⁵London Exhibition No. 2423.

TOMB-FIGURES: T'ANG

produce a creative work of art than one employing abstract forms more obviously calling for inventive power. But the significant rendering of form to be beautiful in itself is the task of a modeller whose starting-point is the observation of nature no less than of one setting out to make an abstract composition. Sculptural merit is to be found no less in his work (if he is gifted) than in that of one not using a naturalistic idiom. The merit in both cases alike depends on the gifts of the modeller: the idiom is only his mode of expression and not the essence of his art. The great camel in PLATE 15 (which was found in the tomb of Liu T'ing-hsun) has often been reproduced in books, but it is by so much the finest of its kind that it demanded a place in this survey. It would be found no less impressive as a work of art, as an ordered rhythmical complex of curved and angular surfaces, if we did not know that it is a closely observed and 'life-like' rendering of that singular beast. The four horses in PLATES 13D and 16 were all skilfully (but perhaps unconsciously) wrought into abstract compositions of planes in relation, though they are at first sight no more than faithful representations of different breeds: in the spotted horse in PLATE 16C (also from the tomb of Liu) a taut and bulging quality of surface is admirably translated into clay, while the slender animal at the top of the same PLATE has a lithe upward movement, and is a superb composition of nearly cylindrical forms; the dark-coloured horse (PLATE 16B) and the lively animal in PLATE 13D are as interesting as studies in balance round a not-central axis, as for their easy grace of animal movement, so perfectly recorded. In each case the modeller's art is shown in a creative simplification and distortion and the imposing or eliciting of a rhythm.

Many other figures of horses though well-finished and true to nature are facile and lifeless; the apparently innumerable figures of mounted musicians rarely have merit. Others, defective when taken from the ground, have been supplied with false legs weakly modelled. In some other cases the restorer has made the figure more 'interesting' by putting together broken parts in exaggerated or sensational postures: the famous 'fighting horses' in the Eumorfopoulos Collection¹ are in my opinion the result of treatment of this kind.

Many of the male figures are stated to have a mythological or religious significance: some are said to represent the God of Death and are suitably menacing, but without going beyond a purely romantic and trivial conception; and some are made quite ineffective as works of art by a confused and restless outline, depicting an armour of quill-like 'flames'. The most impressive are the tall figures variously described as ministers or priests or guardians, such as that here figured in PLATE 14; a closely similar figure was in Chancellor Liu's tomb.

But by far the most important ceramic figures claimed for the T'ang period are the over-life-size models representing Buddhist Apostles or Lohan, found in a cave at I-chou in Chihli, and now scattered in various European, American and Japanese collections (PLATE 17).² Though made of harder earthenware and individually modelled (not moulded) they are in glazing and colouring closely related to the tomb-figures. Their period, however, has been much disputed, various authorities suggesting different dates, some as late

¹ London Exhibition No. 2424. ² Specimens are in the British Museum (R. L. HOBSON, *Chinese Pottery Statue of a Lohan*, 1920); Boston Museum of Fine Arts; New York Metropolitan Museum (*Bulletin*, January 1921, p. 15, June 1921, p. 120); Philadelphia University Museum (PLATE 17; H. H. F. JAYNE in *Parnassus*, XI, 1939, p. 7); Toronto, Royal Ontario Museum of Archaeology (*Bulletin*, December 1923, p. 2).

BUDDHIST FIGURES

as Ming.¹ In style they seem to belong to the tradition of T'ang Buddhist sculpture, sharing its command of linear rhythm, but showing also the naturalism of the tomb-figures.

The æsthetic appeal of these impressive objects has been much misunderstood. Those who find it in the expression of the face, in 'the refinement of the hands and the distant look in the eyes . . . expressing the Buddhist ideal of deep contemplation' and 'looking past us into the infinite'² have failed to understand the nature of sculptural excellence and power. They degrade the mystery of the modeller's art, of his creation of form, into the mere illustration of sentiments (however noble) more fittingly expressed in life and thought and action. A headless figure may move us as profoundly, and perhaps more surely, by its purely sculptural qualities, because its appeal is not obscured by this irrelevant sentiment. There is confusion here between form and occasion. The sculptor may find in religion, or in more earthly preoccupations, the opportunity and spur for the exercise of his art; but the æsthetic merit of his work will depend upon the distinction and nobility of his glyptic or plastic gift³, of his sense of form and material and his technical skill, not upon the exalted nature of his 'inspiration'. I stress this point here not only with the object of removing a current misunderstanding about the importance of 'subject' in pottery figures, but with the intention of raising the status of the potter's art. The shaping of clay into vessels is an art essentially akin to that of the sculptor. Both are arts of form, creative in their essence—the occasion of the sculptor's work being the representation or interpretation of natural forms, while the potter is normally concerned with the requirements of use.

How late in the T'ang period the tomb-figures continued to be made, and whether they were made at all under the Sung, are questions still undecided.⁴ I think it unlikely that they were much made after the T'ang. Some green-glazed red earthenware figures in the British Museum⁵ of a seated man and two shapeless sphinxes (one of them gilt) came from a tomb in Szechuan dated 839, and suggest a provincial continuation. The revival of T'ang styles and customs under the Ming may account for the appearance in Ming graves, according to not very trustworthy reports, of certain small standing figures, of green-glazed hard buff earthenware, on square pedestals.⁶ They are of no great merit, sharing the style of the colour-glazed roof-ornaments to be discussed in a later chapter. But that the Ming potters were capable on occasion of work comparable with the T'ang figures, even with the Lohan themselves, is proved by some very large Buddhist figures of 15th century date. Of these the life-sized Pu-ti Ta-mô (Indian, *Bôddhidharma*), in the Victoria & Albert Museum (PLATE 84) is the most important since it bears a date corresponding to 1484. A

¹ R. L. HOBSON ('T'ang'); RÜCKER-EMBDEN ('about A.D. 1000 or later'); L. REIDEMEISTER, *Ostasiatische Zeitschrift*, XIII (1937), p. 167 ('second half of 12th century'), and C. VIGNIER ('Ming'). The existence of comparable early-Ming figures in a different technique (see below) seems to disprove the theory that the Lohan are of that date. ² These words are from the pen of the authority who declared that the pathos of the Fulham stoneware figure of Lydia Dwight was such that it could have been modelled by no other than the bereaved father. This shows the same fallacious confusion of human feeling with the creative power of plastic invention. In the *Bulletin* of another Museum, recording the acquisition of one of the Lohan, the features are described none too happily as expressing 'self-satisfaction' and 'complacency'—qualities seldom associated with spiritual greatness. ³ There is unfortunately no English word but 'sculpture' to refer to the two distinct arts of carving and modelling. ⁴ A large figure in pale bluish porcelain of the *shu fu* type (compare p. 91) in the Dresden Collection is described by E. ZIMMERMANN, 'Eine Porzellanfigur aus der Yüan-Zeit', in *Ostasiatische Zeitschrift*, XIII (1937), p. 143. ⁵ HOBSON, *Handbook*, figs. 23, 24 and 25. ⁶ HAMADA, *op. cit.*, Nos. 71-74; HOBSON, *Ming*, Pl. 50 (1); *Eumorfopoulos Catalogue*, D368, etc.; SCHMIDT, Taf. 16A.

LATER FIGURES

companion figure of Pu-tai Ho-shang is in the British Museum¹, and in the same collection is a tall standing figure known as a 'Judge of Hell'² which is similar in its use of green, brown and purple glazes. The technique of these figures is different, but no less accomplished, and the 'spiritual' or illustrational content is perhaps of another order, but the modelling itself shows a power hardly less great than that of the best figures made under the T'ang.

¹ *British Museum Quarterly*, XI (1937), p. 112, pl. XXXIX. ² HOBSON, *Handbook*, Pl. IX; and in colour in *Chinese Art (Burlington Magazine Monograph)*, Pl. 33.

THE T'ANG PERIOD

General

The three centuries of the T'ang period (618–907) have been described as the most brilliant in the history of China. Peaceful and prosperous, tolerant, and eagerly creative in poetry and painting, Chinese civilization then reached its highest level of culture. All the arts evidently flourished and much remains to testify to their splendour and originality.

Evidence for the identification of the T'ang pottery wares is scanty enough, but sufficient to establish their general character with some approach to certainty. The most important documentary pieces were found in excavations at Samarra on the Tigris in Mesopotamia, a city built in 836 by Mutassim, an Abbassid Caliph, and abandoned by one of his successors in 883.¹ Here were brought to light, among other types of imported Chinese pottery, fragments of lead-glazed earthenware with streaked and dappled green and yellowish-brown decoration, which have proved of the greatest value in identifying the T'ang wares. They are similar in glaze and decoration to the figures found in dated Chinese tombs of the 7th and 8th centuries, described in the previous chapter. But the Samarra finds are the more important, since they represent not mortuary ware but pottery made for use. The warm-white and reddish-yellow bodies of the Chinese wares found at Samarra are all harder than the material of the tomb-wares, which in many cases obviously could never have been put to use. Most important of all, the Samarra finds included some fragments of hard white and greenish translucent ware. These confirmed the statement made in 851 by the traveller Soleyman,² and finally proved the manufacture in the 9th century of a feldspathic stoneware already conforming to the European definition of porcelain.

Confirmation of the ascription of the green and yellow dappled ware to the T'ang period is also provided by the Chinese objects in the Imperial Treasury (Shōsōin) at Nara in Japan, which were placed there by the Emperor Shomu, who died in 756.³ A note by al-Jahiz, an Arab author of the 9th century, also speaks of dappled Chinese ware,⁴ evidently referring to this type. The finds of Sir Aurel Stein at Tun-huang, Astana, and

¹ F. SARRE, *Die Ausgrabungen von Samarra*, Vol. II (*Die Keramik von Samarra*), Berlin, 1925; the Chinese pottery is described on pages 54 to 64, and figured in Plates XIX and XXIII to XXIX; compare also R. L. HOBSON, 'The significance of Samarra', in *Trans. O.C.S.*, 1922–23, p. 29. ² See pp. 38 and 60. ³ The most accessible account of some of the objects in the Shōsōin is J. HARADA (Imperial Household Museum, Tokyo), *English Catalogue of the Treasures in the Imperial Repository Shōsōin* (Tokyo, 1932). Besides this there is a fuller catalogue, immense but not complete, called the *Toyoi Shukō* (four volumes, Tokyo, 1908–09), of which a second edition was begun in 1929 (*Shōsōin Gomotsu Zuroku*); and an unillustrated *Record* by OMURA SEIGAI (Tokyo, 1910). Illustrations of the pottery are in *Toyoi Shukō*, Nos. 154–157 and *English Catalogue* (1932), plates XXXV, LXXI to LXXIII. The two available volumes of the *Zuroku* do not include any pottery. The Shōsōin has been described and discussed by SIR PERCIVAL DAVID in *Trans. Japan Society*, XXVIII (1931), p. 44, and with special reference to the pottery in *Trans. O.C.S.*, 1931–32, p. 21. ⁴ KAHLE, *op. cit.*, p. 11. The Arabic word translated 'dappled', is the same as that used for a 'dappled horse.'

T'ANG: LITERARY EVIDENCE

other sites on the T'ang trade-route in Central Asia included a painting¹ of a figure holding a bowl apparently of this same ware. Silver-work, dated bronze mirrors, printed and other textile fabrics, and the like, and vessels depicted in stone-carvings, also help to build up a picture of the T'ang ceramic styles.

The literary evidence from the Chinese side is again vague and unconvincing. Many factories are mentioned as working in different parts of China, but only a few of them can be associated, even conjecturally, with actual surviving wares, while the productions of one famous centre only—that at Yüeh Chou—have been identified with certainty by means of excavations. Porcellanous wares alone seem to have been thought worthy of mention by the Chinese authors. The 8th century Classic Book of Tea has already been mentioned² for its praise of the white tea-bowls of Hsing Chou, near Tz'ü Chou, in Chihli, and the green ones of Yüeh Chou in Chekiang. Five other factories are mentioned by the author—Ting Chou in Shensi,³ Yo Chou in Hunan, Wu Chou in the Chin-hua Fu in Chekiang (making green wares), Shou Chou in Anhui (making buff wares), and Hung Chou, the modern Nan-ch'ang, in Kiangsi (making a brown- or black-glazed ware). Of these the last is especially important as another early reference to a district later to become famous for porcelain-manufacture. It is clear that already in the 8th century there were three principal groups of pottery-making centres in China: in the north, in Chihli province and probably also in Honan, where white, buff and cream-coloured wares were made; in the east, where green wares were made in Chekiang; and in the south, in Kiangsi, where several potteries were making the white- or light-bodied wares which were the precursors of the porcelain of Ching-tê Chêñ. These were, of course, not the only types made, and black and brown glazes seem before long to have been at command in both north and south; but the broad grouping indicated may be usefully borne in mind and will perhaps help to clarify the confusion inevitably caused by the multitude of names and types calling for mention, in this and in the next chapter. One other factory often cited—that at Ta-yi, in the province of Szechüan—is known only from a reference to it by the poet Tu Fu (712-770), who wrote of its snow-white bowls, 'light but strong', which rang like jade with a musical note. But that a white porcellanous ware was made in the extreme west of China in the 8th century seems highly improbable in the light of subsequent ceramic history, and a mistake in hearsay or an extravagant enthusiasm probably accounts for the reference.⁴

A wide variety in technique is shown by the T'ang wares as identified by the evidence mentioned. They range on the one hand from the soft white, or harder red or grey pottery of the tomb-wares to a light-coloured lead-glazed earthenware, approaching porcelain in hardness but always opaque; and on the other from brownish-glazed feldspathic stoneware to fine white and greenish porcelain. The lead-glazes show an admirable command of rich colouring; they were often applied to form patterns, but painting in the usual sense of the term (save for unfired painting on the unglazed tomb-wares) was seldom used.⁵

In style certain common characteristics may be noted. The most important, perhaps, is

¹ *Ruins of Desert Cathay*, II, pl. 195; *Innermost Asia*, II, p. 642, III, pl. XC, etc. ² Pp. 37 and 38.

³ Stated to be in this province and thus not the famous Ting Chou in Chihli. HOBSON (C.P. & P., I, p. 40) gives the characters showing these to be two different places; but it is tempting to believe that the reference to the place in Shensi is a mistake. ⁴ See also P. PELLION, 'Notes sur l'histoire de la céramique chinoise,' in *T'oung Pao*, XXII (1923), p. 31, where the allusions in Tu Fu's poem are discussed. ⁵ Compare also pp. 53 and 86.

T'ANG TECHNIQUE AND STYLES

a character in many of the forms suggesting a dynamic freedom and vitality 'bursting with energy'. The shapes appear to be forcefully expanding, to be enclosed by full swelling contours. The commonest of all T'ang forms, a rather narrow-necked jar (such as that in PLATE 26A), shows this character, which is revealed also in a seemingly exaggerated contrast between narrow necks and stems and spreading mouths and feet (as in PLATE 18C). The common broad bases (as in PLATE 19) emphasize this 'expanding' character, and it is perhaps significant that the active 'growing' forms of the T'ang should so often suggest a flowering plant.¹

Certain minor features are noteworthy. T'ang bases are often flat, and sometimes bevelled at the edge. The broad feet are commonly splayed slightly outwards (PLATES 26B and 33A), and the high feet sweep down in a bold curve (PLATE 18C). Glazes were applied freely, usually stopping short of the foot, and no great care was taken to secure precision in the application of the splashed and spotted and striped colouring which is characteristic of so much of the earthenware.²

The ceramic art of the T'ang was above all forward-looking and creative. Exact copies of the ancient Chinese jades and bronzes are in fact almost unknown in wares of the time. Influences from abroad—from India, Persia and Mesopotamia and even from Byzantium and the Hellenistic Orient—are much in evidence, but do not prevent the work from being vital and original and entirely Chinese. The influences were assimilated; the foreign motives were not adopted merely as a fashionable dress. China at the time was in active intercourse with these countries, and the exchange of Chinese silks for Western products is a well-established fact. The influence of silver on pottery is especially notable in the period, and motives not only from Chinese work in the metal but also from that of Sasanian Persia and probably from Byzantine enamelling may often be traced.³ Instances will be given in due course. The receptiveness implied is characteristic of the T'ang. It was evidently an age of outward-looking eager experiment and innovation. The Empire had been consolidated and was prosperous, and its free adventurous spirit was reflected in the freshness and spontaneity of its ceramic art.

Contact with countries abroad naturally led to a considerable export trade, of which Samarra alone would be conclusive evidence.⁴ T'ang wares have also been found in Egypt,⁵ as well as in Central Asia on the trade-routes explored by Sir Aurel Stein,⁶ and there are many references to exported Chinese wares in the writings of contemporary travellers and geographers.

¹ The characteristics of the T'ang wares described in this paragraph seem to me to be more important than 'the multiform co-ordinated unity' referred to by Ludwig Bachhofer in an article on the 'Characteristics of T'ang and Sung Wares', in the *Burlington Magazine*, LXVI (1934), p. 72, where it is contrasted with a 'perfect and indivisible unity' discovered in the 'tectonic values' of the Sung wares. ² HOBSON's remark (*C.P. & P.*, I, p. 35) on the 'elegance of design' of T'ang pottery, and his praise of a certain piece for its 'precision worthy of the porcelain of Ch'ien Lung's reign' seem to show a lack of understanding of its essential character. ³ H. C. GALLOIS, 'About T'ang and Ta Ts'in,' in *Trans. O.C.S.*, 1935-36, p. 38; and BASIL GRAY, 'The influence of Near Eastern metalwork on Chinese ceramics,' in *Trans. O.C.S.*, 1940-41, p. 47. ⁴ The Samarra Chinese fragments were found in the ruins of the palace apartments and were evidently much prized; one fragment bore an inventory mark which has been read as the word 'Sin' (China). ⁵ R. L. HOBSON, 'Chinese porcelain from Fostat,' in the *Burlington Magazine*, LXI (1932), p. 109, and LEIGH ASHTON, 'China and Egypt,' in *Trans. O.C.S.*, 1933-34, p. 62. ⁶ Compare pp. 47 and 59.

T'ANG LEAD-GLAZED WARE

The chief types of pottery made in the period will now be described in two groups—the lead-glazed earthenwares, and the feldspathic stonewares of the character of porcelain. But before proceeding to this I must refer first to some unglazed wares doubtless made for mortuary use. The T'ang mortuary figures have been described in the previous chapter.

A large vase from the Eumorfopoulos Collection (PLATE 6C), of grey earthenware with remains of red and blue unfired colouring over a white slip, is of a 'bursting' globular form akin to those characterized above. It is decorated in relief, apparently drawn in trailed slip, with a strong design of decidedly Hellenistic character, evidently suggested by the idea of a piece of fabric draped over the vase. No textile of closely similar pattern has come to light, but in style the decoration resembles a fragment of printed fabric found by Stein at Tun-huang¹ and a T'ang printed silk at Berlin.² In feeling, however, the design comes closer to some beautiful marble reliefs in the Shōsōin.³ The vase is thus likely to be of early T'ang date, made before the hard grey ware had been replaced for mortuary purposes by the softer white.

A famous covered vase in Mr. H. J. Oppenheim's collection,⁴ with unfired painting of foliage over a white slip, is also of grey ware and has consequently been ascribed to the period of the Northern Wei Dynasty; but shape and painting in my opinion suggest a date not before the T'ang.

Another important type of unglazed grey ware,⁵ in shapes akin to those accepted as T'ang, is painted on a black ground over a white slip with stylized tigers and foliage in white, bright red, green and blue, with strings of pendent jewels in Indian Buddhist style.⁶ This too is likely to be of early T'ang date.

Lead-glazed Ware

The sudden appearance in T'ang pottery of a wide range of coloured glazes previously unused is an occurrence not yet explained, save as a sheer creative outburst. It is still unproved that the tradition of the green glaze used by the Han potters was maintained until the T'ang; few examples indeed can be claimed to fill the gap between the end of the Han and the 7th century, and I think it probable that the Han technique, whatever its origin, was gradually or suddenly abandoned in the course of the period of the Six Dynasties. This may have been due to a failure in the supply of the glaze material⁷ or to a general decline in the more costly forms of craftsmanship usual in times of poverty and disorder, such as this period seems to have been. The green glaze used later, under the T'ang, has a

¹ *Serindia* IV, pl. CVIII (border). ² M. FEDDERSEN, *Chinesisches Kunstgewerbe*, Abb. 185. ³ *Toyei Shuko*, Nos. 150, 151; *English Catalogue* (1932), pl. XXXII and XXXIII. ⁴ London Exhibition No. 815; also *Chinese Ceramics in Private Collections*, fig. 59. ⁵ Eumorfopoulos No. 96 (London Exhibition No. 512); also another, *Chinese Ceramics in Private Collections* (H. J. Oppenheim), fig. 60. Other unglazed wares probably of early T'ang date include an important vase in the Eumorfopoulos Collection, No. 97, painted with lotus scrolls and shells in red and black. ⁶ Compare *Toyei Shuko*, No. 41. ⁷ Compare p. 32.



(A) Jar

T'ANG. Ht. $8\frac{1}{2}$ in. *Sir Alan Barlow. Page 51*

1005

T'ANG LEAD-GLAZED WARE

different appearance, and must in my opinion be considered as of different origin, though also derived from copper.¹

The T'ang coloured glazes include, besides the rich leaf-green and the colourless or pale straw-coloured wash seen on the tomb-figures, a full amber-yellow (COLOUR-PLATE A) and a deep brown, a dark blue at times not unlike that on early Italian maiolica jars but sometimes clouded with greyish white, a violet or purplish blue and a greenish or brownish black. While it seems likely that knowledge of some at least of the colouring oxides was obtained from the West, it must be said that no pottery previously made, East or West, had had at command so rich a palette of glazes. The local potters at Samarra and in 9th century Persia made use of cobalt in one well-known painted type² which it is reasonable to assume was made before any Chinese use of the colour. (Cobalt blue does not in fact appear on any of the Chinese fragments found at Samarra.) But it seems probable that the favourite green and yellow dappled type was of Chinese and not Mesopotamian origin, though freely imitated at Samarra, since it was remarked upon by an Arab writer, as noted above.

The glazes were applied more thinly than on the Han pottery and were apparently very fluid. The vessels were dipped and the glaze was allowed to run down to an irregular line stopping considerably short of the foot. The spots and stripes and streaks of colour were according to Hobson³ obtained by dusting on to the unglazed body the metallic oxides, which were on firing taken up by the glaze; but Feddersen has shown⁴ that the colours were applied in the form of previously stained glazes. Almost all the glazes, in genuine examples, show a fine and at a glance almost imperceptible crazing or 'age crackle', but unlike the Han green glaze they have seldom decayed to an opaque condition.

The earliest green-glazed examples to be ascribed to the T'ang stand a little apart. They are made of a hard reddish body covered with a white slip, as in Sir Neill Malcolm's lobed vase with spreading top, here figured in PLATE 18B.⁵ This has sometimes been thought to be a pre-T'ang piece, and the shape is said to have been imitated from a Han bronze; but both in technique and in its 'growing' flower-like form it would seem to belong to the T'ang.

The later T'ang monochromes, which commonly have a buff or whitish body, include some of the most beautiful of all Chinese pottery vessels. The jar with rich green glaze in PLATE 26A and the amber-glazed specimen in the COLOUR-PLATE A, are of typical form, as is the amber bottle with the favourite cup-mouth in PLATE 26C. The small green bowl in PLATE 22C is also typical, somewhat resembling the Buddhist alms-bowl, such as is depicted in one of the Tun-huang paintings; a larger bowl of similar shape is in the Shōsōin.⁶

The white-glazed covered jar in PLATE 27C is representative of a great number found in tombs. The exaggeratedly slender neck of the bottle in PLATE 26B shares the 'sudden'

¹ HOBSON, however, supported by SIR HERBERT JACKSON (*Eumorfopoulos Catalogue*, I, p. xix, and *Trans. O.C.S.*, 1925-26, p. 21), assumes that the T'ang green glaze is of the same character as the Han, its lack of iridescence being due to a shorter period of burial. He refers to green-glazed objects found by Stein on T'ang sites at Bazaklik (*C.P. & P.*, I, p. 16) as survivals of the earlier glaze. But I find the T'ang glaze more rich in colour, without the usual blackish mottling of the other. ² SARRE, *op. cit.*, Nos. 167, etc. ³ *Eumorfopoulos Catalogue*, p. xxi. ⁴ M. FEDDERSEN, *Chinesisches Kunstgewerbe*, p. 39. ⁵ A similar vase was in the Eumorfopoulos Collection, No. 160; another is in the Rutherford Collection (London Exhibition No. 570). ⁶ *English Catalogue* (1932), Pl. LXXII.

T'ANG LEAD-GLAZED WARE

character of many T'ang forms, and is an instance of the alteration, to conform with the Chinese taste, of a shape which is basically Greek.¹ The same change and character may be recognized in the ewer and amphora in PLATES 18C and 21. The former owes its peculiar beauty to the almost startling 'disproportion' of its parts. It was perhaps inspired by a Persian example in silver or bronze, while the form of the amphora, with its 'biting-snake handles', must also have been suggested directly or indirectly by a Western example.

Some smaller objects were probably inspired by contemporary Chinese silver. The ring handles of certain small cups² were closely copied from metal and are quite unsuited to clay. A yellow-and-green glazed cup in the Seligman Collection,³ with an all-over decoration of impressed concentric circles, resembles in the inverted-bell-shape of its bowl the beautiful T'ang silver cups,⁴ with their 'disproportionately' narrow stems. An all-over diaper of incised key-fret decorates the green-glazed bottle in PLATE 27B, which in shape resembles a vessel depicted in a T'ang wall-painting in Turkestan. Some little buff-white and green-glazed dishes on high feet⁵ are related in form to a dish found in the 7th century grave of Pu-jen.⁶ The form of the straight-sided T'ang cups (PLATE 33A), one of the most beautiful in all pottery, is also akin to that of some cups found in the same grave; they are generally green-glazed or creamy white.

The streaked and dappled ware, which is sometimes called *san ts'ai* ('three-coloured'), a name given also to some very different Ming and Ch'ing porcelain⁷), is found in the same range of forms as the monochromes just described.⁸ Globular jars are frequently found, and the great oviform pot figured in PLATE 25, though of a rare type, shows the same characteristic swelling shape. Relief decoration was much used on these wares and again shows signs of foreign influence. Persian (Sasanian) bronze or silver vessels must have suggested the form of the phoenix-headed ewers (PLATE 20) and their relief-decoration of palmettes and rosettes. What are perhaps the two most remarkable examples of the kind known to me are in Japanese collections,⁹ and Hamilton Bell has compared the type to a Sasanian silver ewer stated to have come from the Horyuji Temple and to be now in the Imperial Household Museum at Nara.¹⁰ One of the pottery ewers bears reliefs of huntsmen in Sasanian style; the other is covered with reliefs of phœnixes and late-Classical or Sasanian formal foliage.

More attractive than these are the numerous dishes with decoration of rosettes and stylized flowers and birds, with incised outlines serving to define the areas of rich green, yellow, brown, and blue glaze with which they are covered (PLATES 23 & 24B). The forms are paralleled in silver examples,¹¹ and, like the decoration itself, were probably suggested by Western (Byzantine) or Near-Eastern specimens, perhaps in cloisonné enamel.¹² The three small feet on which many of the dishes rest virtually prove their derivation from

¹ Bottles of this shape are seen in T'ang Buddhist paintings, held as an attribute by Avalokitesvara (Kuan-yin); an example in T'ang bronze is figured by KÜMMEL, pl. XCII. ² There is an example in the Victoria & Albert Museum; see also HOBSON, C.P. & P., I, Pl. 11(2). ³ HOBSON, C.P. & P., I, Pl. 11(1).

⁴ Such as London Exhibition Nos. 765 and 778. ⁵ Eumorfopoulos No. 321. ⁶ P. 38. ⁷ Pp. 100, 130 and 149. ⁸ A large repertory of the T'ang 'three-coloured' ware is MANZO NAKAO, *Album of T'ang three-colour pottery* (Tokyo, Toyo Toji Kenkusho, 1928). ⁹ S. OKUDA, *Thesaurus of Oriental Pottery* (Tokyo, 1923-), Pl. I and Catalogue, No. 10, Pl. 55. ¹⁰ 'T'ang pottery and its late Classic affinities,' in the *Burlington Magazine*, XXVI (1914), p. 8. A Sasanian-style silver ewer in the Shōsōin at Nara is mentioned by GRAY, *op. cit.*, p. 47. ¹¹ London Exhibition No. 768. ¹² H. C. GALLOIS, *op. cit.*, p. 45.

T'ANG LEAD-GLAZED WARE

silver. But many painted boxes and the like in the Shōsōin¹ show the wide popularity of the type of design.

Painting in the coloured glazes was on rare occasions attempted without the incised outlines, but very seldom in subjects calling for precision or naturalism. A lotus flower on a dish in the Victoria & Albert Museum,² painted in green and yellow, is noteworthy as being rendered with some approach to naturalism. But the globular jars are sometimes boldly decorated with rosettes and stripes and chevrons in colours, or reserved on a coloured ground, in a manner that is virtually painting. The Eumorfopoulos Collection included an unequalled range of these jars,³ which depend for their splendid effect as much upon their colour as upon their superbly dynamic forms.

Numberless small objects are found with the green and yellow glazes. Many of these doubtless came from graves, where they formed part of the customary equipment with household vessels in miniature replica. A tiny jug, of this kind, like a Greek *oinochoe*,⁴ is another instance of the Westernizing tendency already mentioned: the pinched-up trefoil mouth of this jug recurs on many T'ang specimens. The little covered pots and boxes (PLATES 22A and 22B), probably made for toilet use, well show the peculiar form-preference of the times, as well as a quality in T'ang art which has been called modern; this is a term perhaps meaning no more than simplicity and directness and freedom from conventions. Here once more, silver prototypes are often to be inferred: the lobed dish with relief decoration in PLATE 24A was probably an exact copy, like certain curious cups in form like the Greek *rhyton*,⁵ which once again speak of Western influence. It has been suggested by Gallois⁶ that the motive of fishes in relief, for long a favourite on all classes of Chinese ware, may have been adopted in the first place from a Sasanian silver original. The dotted ground on the dish in PLATE 24A was widely popular on silver (to which it was specially suited) and is also found in painted decoration.⁷

Almost peculiar to the Samarra finds was a decoration of incised formal foliage under a glaze with the three colours applied in a pattern of regularly disposed blotches having no relation to the incising. This was much imitated in the Near East⁸.

The use of incised outlines controlling the flow of the coloured glazes was extended to an important class which probably dates from the latter part of the period and was continued as late as the Ming or was then revived. The vase shown in PLATE 27A, with its almost-Gothic design of foliage, seems from its shape to be not later than T'ang⁹, and the dish in PLATE 22D is almost certainly a T'ang piece; but the well-known large vase and cover from the Eumorfopoulos Collection,¹⁰ regarded by Hobson as the masterpiece of its class¹¹, is I think more probably Ming; there is a lack of freedom in the drawing and the disposal of the decoration in horizontal zones clearly suggests the later period. The assignment of particular specimens of this class to one or other of the periods must, however, sometimes remain a matter of dispute. Freely drawn designs of flowers I should regard as

¹ *Toyei Shuko*, Nos. 82 to 93, 133 to 144, etc. ² *Review of Principal Acquisitions*, 1914, fig. 9. ³ Nos. 335 to 343, etc.; London Exhibition No. 2459, etc. ⁴ B. RACKHAM, in *Chinese Art (Burlington Magazine Monograph)*, second edition, Pl. 25A. ⁵ London Exhibition Nos. 2476, 2482. ⁶ *Op. cit.*, p. 47. ⁷ *Toyei Shuko*, No. 141, etc. ⁸ Compare ARTHUR LANE, 'The Early *Sgraffito* ware of the Near East,' in *Trans. O.C.S.*, 1937-38, p. 36. ⁹ Its proportions differ from the Sung and later examples mentioned on pages 87 and 109. ¹⁰ No. 406; London Exhibition No. 2440; now in the Victoria and Albert Museum. ¹¹ 'It is to T'ang vases what the Lohan is to T'ang figures.'

T'ANG STONEWARE AND PORCELAIN

probably T'ang, but the harder and more formal designs are usually Ming. A rare vase, of polished black (not black-glazed) ware, in an English collection,¹ deserves mention here. It is of a broad-based shape akin to many T'ang examples, and bears a beautiful incised design of peonies and foliage drawn in strong outline.

Figures in the lead-glazed ware have already been described, but mention should be made here of some others apparently not made for the furnishing of tombs. These are the figures of lions, of which there were examples in the Eumorfopoulos Collection in green and yellow glazes, as well as in the white and green porcelain to be discussed presently. Mr. Oppenheim has a cream-glazed specimen dappled with green, and some superb examples from Japanese collections were shown at the London Exhibition.²

A small class of T'ang wares, chiefly bowls and boxes of characteristic form (PLATE 28A and B), is remarkable for its employment of a technique of marbling, used also in ancient Roman pottery and in 17th Fulham and 18th century Staffordshire ware. Here the marbled effect is due, not to the manipulation of coloured glazes, but to the use of clays of different colours kneaded together. The ware is usually buff in ground colour, approaching stoneware in hardness, marbled with red, brown and black and covered with a pale cream-coloured glaze. Both examples illustrated were found in Corea and may be of local origin, but many others similar have been found in China. Patterns inlaid in lighter or darker clays sometimes supplement the marbling and this technique, recalling the Corean *mishima* wares, is perhaps an indication of Corean origin. The Eumorfopoulos Collection was rich in these marbled wares,³ which are of many patterns and varieties and are sometimes covered with the T'ang green glaze. In a remarkable specimen in the collection of Mr. and Mrs. Alfred Clark⁴ the marbling was obtained by combing slips to obtain the same type of pattern as on marbled paper; while in a bowl belonging to H.R.H. The Crown Prince of Sweden⁵ it takes the form of a band of fine parallel vertical lines. Marbled ware was found by Stein on Sung and Yüan sites in Chinese Turkestan, and by no means all the Chinese marbled wares are of T'ang date.

Stoneware and Porcelain

The porcellanous wares made under the T'ang in technical character range from a proto-porcelain like that of the Han and Six Dynasties periods to the most refined white porcelain, made for the first time in the history of the ceramic art.

Still of the character of the former are some flasks or 'pilgrim-bottles' (PLATE 18A) of a very distinct class with relief decoration, usually of olive-brown-glazed stoneware, but sometimes of a softer buff material. The reliefs are again remarkable for Western elements, including dancing and piping figures and phœnixes among vine-scrolls and other foliage, such as are found in the art of the Hellenizing Orient of the first three or four centuries of the Christian era.⁶ The vine-branches and phœnix on the example illustrated

¹ London Exhibition, No. 2475. ² London Exhibition Nos. 2442, 2450, 2457. ³ Catalogue Nos. 515 to 530. ⁴ London Exhibition No. 993. ⁵ London Exhibition No. 986. ⁶ HAMILTON BELL, *op. cit.*

T'ANG PORCELAIN: YUEH WARE

occur also on some well-known T'ang mirrors, of which there are examples in the Shōsōin.¹ Flasks of similar shape are represented on the saddles in T'ang mortuary figures of camels, and there can be little doubt that this class also is of early T'ang date.

Relief decoration, again recalling the T'ang mirrors, helps to date some ewers of brown-glazed stoneware streaked with darker brown (PLATE 19B). The reliefs are of feather-like motives with dancing figures and paired birds, beautifully rendered. The comparison with the T'ang mirrors is not conclusive, however, and closer parallels could perhaps be drawn with some earlier mirrors.² Somewhat similar applied reliefs, presumably copied from the Chinese, appear on fragments of the local pottery from Samarra.³ The ewers plainly belong to the T'ang family of forms and have the typical flat base. The same argument from the forms points to an early T'ang date for the ewer in PLATE 19C; its glaze and the criss-cross of incised lines which covers it strongly recall the proto-porcelain. Sir Alan Barlow has a small globular jar, of the same ware similarly decorated,⁴ which is also of a T'ang shape. A brownish-buff glazed stoneware goblet in the Rutherford Collection,⁵ with lobed mouth and high spreading foot, should be mentioned here as a masterpiece apparently belonging to this group of brownish-glazed porcellanous ware. Its flower-like form would again agree with an ascription to the T'ang period.

It is impossible at present to say where these brownish stonewares were made. The belief that kilns existed at Chiu-yen ('Nine Rocks'), in the Yüeh Chou district, as early as the 3rd century has already been mentioned⁶, and the 8th century reference⁷ to green porcelain from the same region is unequivocal. Some at least of the brownish-green-glazed wares may have been made in the district in the 7th or 8th century, but of this there is no proof. But for the Yüeh wares of the latter part of the T'ang period, that is to say, of the 9th and 10th centuries, and later, there is now clear evidence.

The wares of Yüeh Chou (the modern Shao-hsing) were for long known by literary evidence, but remained unidentified until little more than ten years ago. The 3rd and 8th century references already quoted are followed by several others. In the 9th century a poet, Lu Kuei-mêng, praised the colour of the ware, comparing it to the green of distant hills. In the 10th century its glaze is recorded to have become the 'private colour' (*pi-sê*⁸) reserved for the Princes of Yüeh and Wu, who governed Hangchow between 907 and 976. In 1124 Hsü Ching, a Chinese writer who had visited Corea, spoke of the local celadon as resembling the 'old *pi-sê* ware of Yüeh Chou'. Finally, Lu Yu (1125-1210), speaking of imitations of the *pi-sê* ware made at Yao Chou in Shensi, mentioned that the former was then made at Yü-yao Hsien, about forty miles to the east of Yüeh Chou. About 1930 a Japanese scientist, Dr. Manzo Nakao, noticing a reference to the *pi-sê* in the local annals of this Yü-yao district, stating that it was made 'by the Shang-lin *hu*' (a lake in the district), explored the site and discovered the kilns.⁹ Fragments from the site were sent by

¹ *Toyei Shuko*, Nos. 2 to 5, etc. ² Compare a mirror at Stockholm dated 225, figured by M. FEDDERSEN, *Chinesisches Kunstgewerbe*, Abb. 122, and another at Berlin (Abb. 123), ascribed to the 3rd-5th century. Compare also A. D. BRANKSTON, 'Chinese bronze mirrors from the district of Yüeh,' in *Trans. O.C.S.*, 1939-40, p. 56, with a bibliography of Chinese mirrors. ³ SARRE, *op. cit.*, No. 237, Abb. 141.

⁴ London Exhibition No. 2484. ⁵ London Exhibition No. 988; Ashton and Gray, No. 56. A similar goblet was in the Burchard Sale (1928), Lot 18. ⁶ P. 37. ⁷ P. 38. ⁸ Sometimes misleadingly translated 'secret' or 'forbidden' colour. The meaning 'private' or 'reserved' (for the prince) is confirmed by the *Ch'ing-po Ts'a-Chih* by Chou Hui (1192). ⁹ Y. MATSUMURA, 'Exploration of Yüeh Chou yao kiln sites,' in *Oriental Ceramics*, October, 1936.

T'ANG PORCELAIN

Manzo Nakao to the British Museum,¹ and Hobson then proceeded to identify as Yüeh ware a number of specimens in the David Collection, the British Museum, and elsewhere². In 1937 J. M. Plumer also visited the site³ and reported a fragment dated 978.⁴

The Yüeh wares thus identified belong chiefly to the period of the Five Dynasties and the Sung, but some remarkable examples may be claimed for an earlier date and call for mention here. In general, the ware has a greenish-grey glaze over a fine-grained grey body; bowls and vases often have a thin foot-ring splayed outwards, and the base usually shows a rough bare ring where it rested on piles of sand in the kiln. The decoration was commonly incised or deeply carved but apparently never moulded. Fragments with the characteristic Yüeh foot were found at Samarra,⁵ and have been picked up in the rubbish-heaps of Fostat (Old Cairo), in Egypt.⁶ The deeply carved type of decoration appears on a famous phœnix-head ewer now in the British Museum (Eumorfopoulos Collection),⁷ but though this differs in material from the Yüeh ware and has been claimed for a factory at Yung-ho in Kiangsi,⁸ it is almost certainly of 10th century or late T'ang date, and should therefore be noticed here. Its decoration carries with it, as of the same period, a magnificent bowl in the Metropolitan Museum, New York (PLATE 32B), which is certainly Yüeh ware. A bowl from the Eumorfopoulos Collection in the Victoria & Albert Museum (PLATE 33B), has a typical Yüeh grey-green glaze and was probably made at the Yüeh kiln, though the foot is flat. In form it approaches the Buddhist alms-bowl, a favourite T'ang shape, and it is probably of that period.

The other porcelain fragments found at Samarra are of especial interest. Since they represent types actually used rather than mortuary ware it is perhaps not surprising that complete examples of some of them have not yet been found in China. Besides the fragments resembling the Yüeh ware (one with fishes incised with a fine point and another with formal flowers), there were parts of dishes of bluish- and brownish-green celadon (one of them resembling the Lung-ch'üan ware famous in later times), and of clear-yellowish-brown-glazed porcellanous ware,⁹ forming part of a globular jar of the typical T'ang shape. One other fragment, stated to be of stoneware, was covered with a bright green glaze. These vessels appear to have been the porcelain counterparts, hitherto scarcely discovered in China, of the amber- and green-glazed earthenwares such as are here figured in PLATE 26 and in COLOUR-PLATE A. Most of them were lobed dishes on high splayed foot.¹⁰

¹ HOBSON, *Handbook* (1937), Pl. V. ² 'A dish of Yüeh ware', in the *Burlington Magazine*, LXIII (1933), p. 122; *David Catalogue* (1934), p. xxiv, Pl. XXXVIII; and 'Yüeh ware and Northern Celadon', in *Trans. O.C.S.*, 1936-37, p. 11. ³ 'The source of the celebrated Sung "secret colour" ware discovered', in *Illustrated London News*, March 13th and 20th, 1937. ⁴ This and other similarly dated fragments were, however, declared by Brankston to be forgeries (*Burlington Magazine*, LXIII, 1938, p. 257). ⁵ SARRE, *op. cit.*, p. 57 (top). ⁶ LEIGH ASHTON, 'China and Egypt', *Trans. O.C.S.*, 1933-34, p. 62; R. L. HOBSON, 'Chinese porcelain from Fostat', in the *Burlington Magazine*, LXI (1932), p. 109. ⁷ Eumorfopoulos No. 497; HOBSON, *Handbook*, Fig. 28; London Exhibition No. 1008; Ashton and Gray, No. 57. ⁸ A. D. BRANKSTON, 'An excursion to Ching-tê-chêng and Chi-an-fu in Kiangsi', in *Trans. O.C.S.*, 1938-39, p. 19; compare p. 85 below. ⁹ Somewhat similar wares from Jehol are discussed by L. REIDEMEISTER, in *Ostasiatische Zeitschrift*, XIII (1937), p. 164. ¹⁰ 'Yüeh Chou cups, moulded like lotus leaves', and therefore presumably lobed, and 'high-footed bowls', were discussed by SIR PERCIVAL DAVID in an article, 'Some notes on pi-sê yao', in *Eastern Art*, I (1928-29), page 137, figuring a lobed bowl of Samarra-type as a possible example of the ware. This article was written before the discovery of the Yüeh kiln-site.

T'ANG PORCELAIN

The greatest interest was naturally attached to the finding at Samarra of fragments of creamy-white translucent porcelain; they were parts of dishes, in one case four-lobed and moulded with a fish in relief. The low narrow foot-ring of this last is not unlike that of the Yüeh ware, and it is remarkable that a beautiful pure-white lobed dish in Sir Percival David's collection, here figured in PLATE 33C, should show traces of sand supports within the foot-ring and actually bear an incised mark reading 'Kuei Chi', an old name for part of the Yüeh Chou district. It was conjectured by Hobson¹ that the dish might have come from an unrecorded kiln in the Yüeh district at which in the later Sung period the 'Southern Ting'² might have been made, after the flight of the court to Hangchow. No confirmation of this theory has yet been produced; against it, it might be argued that the Chekiang tradition seems to have been limited to green wares. Furthermore, there is in the David Collection³ a plain circular dish of the same cold white material, with an almost identical foot-ring, which bears the inscription 'Ting Chou kung yung' ('Ting Chou for general use'), presumably referring to Ting Chou in Chihli. The lobed form of the Kuei Chi dish distinctly recalls the Samarra finds, and both it and the marked Ting dish were probably made before the Sung period, perhaps as early as the T'ang. But their actual date presents a problem still unsolved.⁴ Another lobed dish of cream-coloured porcelain, at the Hague Museum, with a fish moulded in relief, has been shown by Gallois⁵ to be of a form derived, like that of the smaller dappled dishes, from a Western metal original.

A fair number of other pieces of white porcelain may be attributed to the T'ang period on the evidence of form and material, though they cannot yet be assigned with confidence to particular centres. The little ewers in PLATE 29A and B are similar in shape to some specimens with typical T'ang coloured glazes. Their handles and those of the fine jar in PLATE 30 recall in style of workmanship the handles of the Pu-jen (7th century) class of greenish stoneware, here represented in PLATE 11B. The ewer in PLATE 29A was found in Corea and a northern origin is possible for it. Like the Kuei Chi dish its glaze shows a brownish colour in the places where it is thick or has run into drops, and this recalls the traditional description of the wares of Ting Chou in Chihli, which were to become famous in the subsequent period.⁶ The contemporary fame of the bowls of Hsing Chou, also in Chihli, should, however, be recalled in this connection.⁷

The vases in PLATES 19A and 31 seem to be of a different origin; their ascription to the T'ang period is indicated as much by their rather primitive material, with its thick cream-like glaze, as by the character of their forms; the 'sudden' contrasts of the bottle in PLATE 19A (which is paralleled by one in green-splashed earthenware)⁸ and the 'growing' form of the other (one of the great masterpieces of all Chinese pottery) have in an almost indefinable way the character of T'ang forms. But they also share to some extent the style of some later better-understood productions of the factories in Chihli, such as those in the

¹ *David Catalogue*, p. xxxiii, Pl. XCV. ² See p. 78. ³ *Catalogue*, Pl. XCI and XCII; London Exhibition No. 980. ⁴ The Ting dish is said to have been found at Chü-lu Hsien, destroyed in 1108: see p. 79. ⁵ *Op. cit.*, p. 46. Compare also his earlier article, 'Some early Chinese ceramics at The Hague', in the *Burlington Magazine*, LVI (1930), p. 309. ⁶ See p. 78. ⁷ It is implied by E. ZIMMERMANN (*Chinesisches Porzellan*, 1913, p. 25), and accepted by SARRE (*op. cit.*, p. 61), that the white porcelain of Hsing Chou was recorded in the *Ch'a Ching* as being decorated with fishes, like the fragments from Samarra; but there is apparently no authority for this. ⁸ Eumorfopoulos No. 371.

THE T'ANG TRADITION

neighbourhood of Chü-lu Hsien, and those loosely associated with Tz'ü Chou, to be discussed in the following chapter.

Some vigorously modelled figures of lions in white and cream-glazed porcelain¹ appear on the analogy of those in green and yellow earthenware to be of T'ang date; others in greyish celadon of Yüeh type² are of entirely different models, and this appears to refute the suggestion that both white and celadon wares were made in the Yüeh district.

It is remarkable that we cannot yet point to any precursors for this T'ang white porcelain, comparable with the olive-brownish proto-porcelain from which the celadon ware was presumably developed. The white or cream-coloured hard earthenware, of the type of the cup in PLATE 33A or the amphora in PLATE 21, may perhaps represent an 8th century stage towards the 9th century porcelain of Samarra; but the glaze of these does not appear to be feldspathic and they are never translucent. So much of the T'ang pottery so far found in China is mortuary ware and not fully representative of the best work of its time, that we must await the properly controlled excavation of a 7th- or 8th-century site before tracing with certainty the earlier stages of Chinese white porcelain.³

Later Wares in the T'ang Tradition

The T'ang ceramic wares, unlike those of the Sung and certain periods of the Ming, have never become 'classical' in the sense that they were deliberately and fashionably copied in later times. A green, yellow and purple dappling was occasionally used on Ming and Ch'ing wares⁴ and was perhaps conscious of the T'ang 'three-coloured' ware, though the T'ang forms were not copied. There are surprising versions in Yung Chêng blue-and-white of the two-handled ewers like that here figured in PLATE 21;⁵ but these are quite exceptional. Nevertheless the T'ang wares set up a ceramic tradition in China. It was a tradition of coloured glazes, maintained at least in architectural pottery and common wares down to the present day. The familiar figures of lions and warriors on the coloured roof-tiles, for example, all go back in style to the T'ang.

Of the immediate successors of the T'ang wares it is hard to speak. Little is known of lead-glazed ware under the Five Dynasties and the Sung. It is generally implied that the pottery made during the latter period was chiefly high-fired ware, subdued in colour, and if this was so it was not until the accession of the Ming, a native dynasty, nationalist in aspiration, that wares comparable with those of the T'ang began to be made again. But though high-fired wares may have predominated in the Sung pottery it is unlikely that lead-glazed wares ceased to be made. Under the Ming the T'ang tradition showed itself

¹ Such as Eumorfopoulos Nos. 471 to 473 and 493. ² Eumorfopoulos Nos. 445 and 447; a specimen is in the Victoria & Albert Museum. ³ It is stated by KUO PAO-CH'ANG (*Chinese Government Catalogue*, p. 20) that 'white glaze may be found among wares of the Kuan-chung and Lo-ching kilns of the Yuan Wei Dynasty, and in the Ch'ang-nan, the Ch'iung Chou and the Hsing Chou wares of the T'ang Dynasty'. But the authority for this is presumably literary, since the wares in question have not been identified: compare pp. 38 and 48. The Ch'iung Chou kilns are those of the legendary Ta-yi porcelain (p. 48). For Kuan-chung and Lo-ching, compare p. 37. ⁴ Pp. 130 and 149. ⁵ W. B. HONEY, *Victoria & Albert Museum: Guide to Later Chinese Porcelain*, Pl. 44.

T'ANG EXPORT

not so much in the adoption of particular techniques and the revival of patterns, as in a general way in a reversion to brightly coloured glazes and a polychrome style. But in some cases the adherence was so strict that the Ming wares have been mistaken for the T'ang, as in the specimens here figured in PLATES 76 and 77. There is in fact often room for doubt.

It is noteworthy, also, that the Japanese have always regarded the Chinese civilization of the T'ang period as the source of their culture, providing the models for their painting and poetry as well as for their bronzes and sculpture. In pottery too many Japanese techniques and styles may be traced to T'ang originals.

Exported Wares

That Chinese ceramic wares were exported to Mesopotamia in the T'ang period is proved by the finds at Samarra. These and the wares apparently of the same period found at Fostat in Egypt, and the discoveries of Stein in Central Asia, have already been mentioned. Apart from the evidence of these actual Chinese wares, proof that they were known and admired abroad is supplied by unmistakable local imitations of the splashed green and yellow ware found at Afrasiyab, near Samarkand, on sites of the Samanid period (9th and 10th centuries), at Nishapur in Khorassan, and at Rayy (Rhages) in Persia.¹

But the T'ang trade which brought Chinese ceramic wares to Western Asia and the Near East was as important in the history of art for what it took to China, as is shown by the numerous Western influences on T'ang art discussed above. The enormous quantities of Chinese silk exported to the West were partly paid for, no doubt, by Western objects-of-art taken to China.

It is not yet possible to say in what respects the exported ceramic wares differed from those made for the Chinese market, and all that is needed here is to indicate the extent of the trade and the routes taken by it and to refer again to the literary evidence.

Intercourse between China and India by way of Turkestan was a consequence of the adoption of Buddhism in China and the great accession of converts to it in the 5th and 6th centuries.² It has been suggested that the wide tolerance shown by the Chinese under the T'ang was due to the inter-racial contacts brought by a common religion. This, however, seems an insufficient explanation of the eager receptiveness of the Chinese at that time; some less obvious cause or release is likely to have been at work. At all events the overland route, already marked out in Han (Roman) times,³ continued in use under the T'ang, reaching Turkestan, Sogdiana (Bokhara), Khorassan and Persia, Mesopotamia,

¹ Compare LANE, *op. cit.*, pp. 35 to 38. Fragments from Afrasiyab are in the Victoria & Albert Museum.

² L. D'O. WARNER, in *Eastern Art*, II (1930), p. 45: 'Buddhism was the stream which carried civilization and culture.' ³ The trade routes between the Roman Empire and the East have been studied by M. P. CHARLESWORTH (*Trade Routes and Commerce of the Roman Empire*, 1924), M. I. ROSTOVSEV (*Social and Economic History of the Roman Empire*, 1926), and F. HIRTH (*Ancient Porcelain: a study in Chinese mediæval industry and trade*, 1888, and other works). The best general book on the relations between West and East from the earliest times is G. F. HUDSON, *Europe and China* (1931).

T'ANG EXPORT

Syria and possibly even Egypt. But the bulk of the trade with Egypt was carried on by the sea route. Egypt eventually became, as Leigh Ashton has said, 'the great customs-house of the sea-export to the East, a perquisite she was not to lay aside till Vasco da Gama rounded the Cape of Good Hope, in 1497.'¹ The tolerance extended in China to the Mohammedans, from the 7th century onwards, greatly helped the trade, which was largely in the hands of 'Arabs'. Chinese ships, however, were also engaged in it; they are recorded in the Chinese annals to have reached the Persian Gulf in the T'ang period, and the merchant Soleyman stated that he travelled several times to India and China in Chinese ships. Chinese goods reached Egypt chiefly by way of Basra, on the Persian Gulf, which according to the Arab geographer Mas'udi, writing in 943, was regularly reached by Chinese boats.

The Arab trade and the writings of the Arab geographers have been much studied, and the references to Chinese porcelain in them have been collected by P. Kahle in the essays already cited.² The route taken was by way of Burma to the Malabar Coast, on to the Persian Gulf, and into the Red Sea, with ports of call at Quilon (Coilam) in Malabar, Brahminabad³ on the coast of Sind, Basra, Obollah (port for Bagdad), and Aidhab⁴ on the Red Sea, among other places.

The descriptions of Soleyman (about 851) and of al-Jahiz (d. 869) have already been mentioned; but perhaps the most important record of the trade as such is that written about 846 by Ibn Khordadbeh, Master of the Posts at Bagdad, who describes⁵ several Chinese ports with which the trade was conducted. These were 'Lukin', probably Lung-pien, south of Chiau Chou, near Hanoi in Tongking; 'Khanfu', probably Canton (Kuang-fu); 'Jangu' or 'Gangu', believed to have been Ch'üan Chou, opposite Formosa, the 'Zaitun' of the later travellers Marco Polo and Ibn Battuta; and 'Kantu', probably Kiangtu, afterwards called Yang Chou, a city on the Grand Canal north of Nanking and a great port in T'ang times.⁶ It is remarkable that the exportation of porcelain is specifically mentioned by Ibn Khordadbeh only in connection with 'Lukin', though wares from Yang Chou ('Jankguh' or 'Yang-ju') were mentioned a century later by al-Biruni (b. 973, d. 1048).⁷ The trade in porcelain from these ports was to increase enormously in Sung and Yüan times, and will be further discussed in the following chapters.

¹ 'China and Egypt', in *Trans. O.C.S.*, 1933-34, p. 65. ² P. 38, note 4; also W. HEYD, *Histoire du commerce du Levant au Moyen-Age*, 1886; GABRIEL FERRAND, *Relations de voyages et textes géographiques arabes, persans et turcs relatifs à l'Extrême-Orient du VIII^e au XVIII^e siècles* (1913-14), and A. MEZ, *Renaissance des Islams* (1922). ³ R. L. HOBSON, 'Potsherds from Brahminabad', in *Trans. O.C.S.*, 1928-30, p. 21, and in *British Museum, Guide to the Islamic Pottery of the Near East*, p. 9. ⁴ R. L. HOBSON, 'Chinese porcelain fragments from Aidhab', in *Trans. O.C.S.*, 1926-27, p. 19 (describing Sung and later fragments). ⁵ KAHLE, *op. cit.*, p. 9. ⁶ The name 'Yang Chou group', has been attached without apparent reason to the type of ware described on p. 38 (PLATE 11B): see ARNOLD SILCOCK, *op. cit.*, p. 13. ⁷ KAHLE, *op. cit.*, p. 18.

THE SUNG PERIOD

FIVE DYNASTIES * SUNG * YÜAN

General

The interval of fifty years between the T'ang and the Sung, known as the period of the Five Dynasties (907-959), belongs for the purpose of ceramic studies to the Sung period and will be included with it in the following survey. The Yüan period (1280-1367) will on similar grounds be included also as a continuation of the Sung. The great export trade of Yüan times and the fertilizing contacts then made with the Near East will form the subject of the last section of this chapter.

It is usual for the pottery of the Sung period to be treated as if it consisted exclusively of the high-fired stoneware and porcelain for which it is famous; and the period is thus made to seem like an unaccountable interlude when the lead glazes introduced under the T'ang were altogether neglected. But this view is certainly mistaken. Lead-glazed wares no doubt continued to be made, but unlike the stonewares they were not patronized by the Emperor or fashionable among the Chinese men-of-letters; they were not collected, and consequently no record of their making or any later description or commentary survives to tell us anything about them. The practice of interring pottery vessels in graves was also largely discontinued, and the apparent absence of Sung earthenwares is at least in part accounted for by this. There are moreover some positive indications that lead-glazed wares continued to be made. The Arab author al-Biruni (b. 973, d. 1048), writing in the Sung period, speaks of 'dappled glazes',¹ presumably referring to the 'three-coloured' wares; and some green-glazed specimens usually called T'ang, such as a pear-shaped wine-pot in the Eumorfopoulos Collection,² exactly correspond in shape with specimens in stoneware, undoubtedly Sung, such as that here figured in PLATE 51A. Some head-rests with incised decoration and coloured glazes, such as one in Sir Neill Malcolm's collection³ or that here figured in PLATE 76A, though in design belonging to the Tz'u Chou group of Sung stonewares, belong in glaze-technique to the earlier period. It is probable therefore that some of the bowls and vases with green and other monochrome lead-glazes, commonly called T'ang, are in fact of Five Dynasties or Sung date.⁴

Yet the customary emphasis upon the Sung stonewares is justified, and will be continued here, since they were something entirely new in the world at the time; they were ceramic inventions of the greatest importance. The emphasis is of long standing, and may be explained as well as justified; the Sung was a period of collecting and savouring, of refined æsthetic pleasures, and the new stonewares were at once appreciated. They satisfied

¹ KAHLE, *op. cit.*, pp. 18, 21. ² Catalogue, No. 418; HOBSON, C.P. & P., I, Pl. 12(2). ³ Trans. O.C.S., 1934-35, Frontispiece. ⁴ Compare also J. NORMAN COLLIE, 'A plea for Sung lead glazes', in *Trans. O.C.S.*, 1926-27, p. 13, who was right in his general contention, though his arguments from the extent of the decay of glazes seem to me unconvincing.

SUNG CULTURE

the taste of both antiquarian and æsthetic, and the Sung scholar seems to have been both. They were the first Chinese ceramic wares to receive Imperial patronage,¹ and they soon began to be collected.

The tastes and attitude towards life shown by the Chinese in the Sung period have a peculiar interest in relation to the history of Chinese pottery. They too have sometimes been regarded² as belonging to a strange hiatus, interrupting the authentic Chinese traditions established under the T'ang and taken up again under the Ming. But it would be nearer the truth to say the Sung was one of those periods of cultivated, conservative and perhaps over-ripe civilization, which seem inevitably to follow in Chinese history the outward-looking, receptive and adventurous periods. Such periods of backward-looking culture have usually preceded the conquest of China by more warlike neighbours and its eventual regeneration. While such periods last, they are distinguished by a great refinement of taste and critical standards; antiquarian studies and scholarship are fostered increasingly, until in the final stage all creative energy and sense of reality are lost in a barren and pedantic adherence to the modes of the past.

The culture of such a period is of characteristic quality, following familiar lines. Inheriting the material wealth amassed in the preceding epoch, some men will lapse into sybaritic luxury, caring for the arts chiefly as a comfortable indulgence; while others will react against the comfort surrounding them to find spiritual satisfaction in austere living and a devotion to philosophy and poetry. This seems to have been the case with the Chinese under the Sung. The official classes were excessively devoted to the study of the classics and the ancient Chinese bronzes; much of the vast collection of antiquities formed by the Emperor Hui Tsung came from An-yang in Honan—the same Shang-Yin site that was but recently excavated by Chinese archæologists. At the same time the Shan sect of Buddhists, with its doctrines enjoining solitude and ascetic contemplation, found numerous adherents, whose vision was expressed in many of the incomparable Sung paintings. Such escapism, authentic and visionary, doubtless increased, given the initial impetus towards withdrawal and abnegation, in face of the Chin (Nü-chêh) Tartar invasion from the northwest, which in 1127 drove Hui Tsung from his capital at Pien Ching, the modern K'ai Fêng, in Honan province. All China north of the Yang-tse fell into the hands of the Tartars, who founded the northern dynasty of Chin, while the Sung re-established themselves in a new southern capital, at first at Nanking and afterwards at the city now called Hangchow, in Chekiang. The Hangchow period is known as the Southern Sung, and lasted for a century and a half before the Mongols finally overran the whole of China and set up the Yüan Dynasty (1280–1367), with a new capital at Cambaluc (Peking). The Venetian traveller Marco Polo was in China in 1288, and an impression of the wealth and civilized luxury of Chinese life in this period is given in his famous rhapsody on the beautiful city of Hangchow, confirmed as it is by other travellers who followed him in the 14th century. They too were tremendously impressed by its vast extent and magnificent buildings, its baths and pleasure-boats, its lake and canals, making it, in the words of Giovanni de' Marignolli, who was in China from 1342 to 1347, 'the finest, the biggest, the richest and

¹ For this patronage and an excellent summary, see J. C. FERGUSON, 'Sung Dynasty porcelains,' in *T'ien Hsia Monthly*, December, 1935, page 517. ² As by CHARLES VIGNIER, *La céramique dans l'art d'Extrême-Orient*, p. 13.

SUNG GLAZES

most populous, and altogether the most marvellous city, the city of the greatest wealth and luxury, in the whole world.¹

The Sung taste in pottery thus moved between two poles. On the one hand the cultured, conservative, antiquarian tendency dictated adherence to bronze-forms, to the smooth and flawless imitations of jade, while on the other a spiritual and poetic wildness found expression in free, sensitive and plastic shapes and swift suggestive brushwork. There seems, however, to be a quality common to all, for in most of the Sung art there is repose where in the T'ang there was active movement. A monumental stillness and serenity may pervade even the smallest work.

Stonewares and porcellanous wares were now made to an extent which, as far as our present knowledge goes, had never before been attempted. The feldspathic glazes used had been by a slow process of refinement and experiment developed into dense, hard, vitreous coverings of a kind previously unknown in ceramic art.

These Sung glazes 'could not have been the growth of a day.'² The white and brown and black glazes were perhaps approached by some in use in the T'ang period; the grey-green celadons, too, were known towards the end of the T'ang, and had been developed from the olive-brown glazes of the proto-porcelain by way of the Pu-jên type of the early 7th century. But the lavender-toned opalescent glazes of Honan were as far as we know something entirely new in the Sung period, and must have been due to the discovery of a new glaze-material holding traces of copper and other substances as well as the iron needed to produce a celadon. That many of these glazes should have come to resemble the various sorts of greenish jade was an accident in the sense that the colour was one most readily given by iron in a feldspathic glaze fired in a reducing atmosphere, and iron is the commonest impurity in clay. But it was also the result of deliberate choice, in that the potters had discovered, by gradually developed empirical methods, how to produce a glaze nearer and nearer to the desired quality and colour. The ideal sought in all the glazes was the dense, smooth, only half-translucent texture of 'mutton-fat' jade. 'Congealed lard', 'rich and unctuous', and the like, are terms frequently used by the old Chinese writers to describe this glaze quality, which appeals to the sense of touch almost as much as to sight.³

The evidence for the identification of the Sung wares has in the past been drawn largely from the Chinese books in which the opinions of former collectors have been preserved, and from the traditions attached to specimens in the Imperial collections. In neither case is the evidence trustworthy, for reasons already given; editors have embroidered their texts, adding unacknowledged glosses of their own; they have miscopied the all-important words and misunderstood the nature of wares which in many cases they had never seen. Traditions also, handed down by word of mouth, are liable to be misunderstood and to attract picturesque legends. But they cannot be disregarded. The so-called Imperial wares were made for the court in the first instance and have been the subject of admiring comment almost continuously ever since. It might have been expected that their dates and places of origin would have been clearly recorded by those in charge of them, but this does

¹ Quoted in *The Book of Ser Marco Polo*, translated and edited by HENRY YULE, revised by H. CORDIER, London, 1903. ² This phrase was used by T'ANG YING, the great 18th-century potter of Ching-tê Chén, speaking of the origin of porcelain. ³ Two specimens in the Palace Collection (*Chinese Government Catalogue* Nos. 37 and 38) are engraved 'For the Imperial fondling of Ch'ien Lung.'

THE CLASSICAL SUNG WARES

not appear to have been the case: for example, a vase in the David Collection¹ had for long been regarded by the Peiping palace authorities as a Sung piece, until Sir Percival pointed out that it bears a Yung Chêng mark and was unquestionably made in the 18th century. Many poems were written by the 18th-century Emperor Ch'ien Lung on specimens in the palace collection, and these were afterwards engraved on the wares and published, with full references to the labels on the specimens which were thus identified. Yet they reveal obvious misunderstandings, which will be discussed in due course, and were not even always inscribed on the right piece. In spite of these uncertainties, however, the evidence of the Imperial Collection must be regarded as of peculiar value and authority, not to be ignored lightly, and we are fortunate in having in the catalogue of the David Collection full descriptions and admirable illustrations of some seventy pieces acquired from the Imperial Palaces, no fewer than twenty of them bearing poems by Ch'ien Lung.

Other evidence is provided by dates and inscriptions, which (modern forgeries apart) are generally to be trusted on the Sung wares, at all events as supporting evidence.

But the most valuable evidence is again provided by properly controlled excavations. These are fewer than one could wish. Since digging in the neighbourhood of a kiln-site is likely to produce saleable specimens, it naturally attracts the local dealers and their agents, who will find it to their interest to conceal the source of their discoveries. Thus evidence is lost. But in a few cases the examination of kiln-sites has been conducted by responsible persons, with important results to be mentioned presently.

The Sung stoneware-kilns thus recorded or discovered are many, but their productions though infinitely various in form and decoration seem to have been of a relatively few basic types. The most highly esteemed were greyish green or greenish blue and white or cream-coloured; next came wares with brown and black glazes and those painted in the same colours. Most were low-toned, even sombre in colour, but delicately and austereley beautiful. Little use was made of the brighter colours. Painting in red and green enamels, and a turquoise-blue glaze, appear only at the end of the period.

Five kilns at least made wares for the court and these came to be regarded as 'classical' by many generations of scholars, commentators and potters; they were the Ch'ai, the Ju, the Kuan, the Ting, and perhaps the Ko wares. The Kuan or 'official' ware was of at least two varieties, made at the northern and southern capitals, K'ai-fêng and Hangchow; while the Ting, made originally at Ting Chou in Chihli, was under the Southern Sung made in Kiangsi in the south. To these are sometimes added the Yüeh, the Chün, and the Lung-ch'üan. It is usual to discuss each of these wares more or less in isolation; or alternatively to abandon in despair all attempt to identify particular makes among the two large groups of greenish and whitish wares, on the ground that all sought the same qualities. But it is more instructive and illuminating, in my opinion, to treat them in a topographical grouping.² Local sources of materials evidently imposed a common quality on all factories in a group. Thus among the wares of Honan those of Ju Chou are now known to resemble

¹ Catalogue No. V; London Exhibition No. 871. ² The map appended to this book (p. 228) should be consulted; on it are marked, for the sake of clearness, only the chief pottery-producing and exporting centres. For a map 'showing all the factories recorded to date' the readers should consult A. L. HETHERINGTON, *The Pottery and Porcelain Factories of China: their geographical distribution and periods of activity* (London, 1921).

THE CLASSICAL SUNG WARES

the wares of Chün Chou in the tones of their dense bluish or greenish glaze. The unidentified Ch'ai ware was also made in the same province and its blue glaze was evidently similar to that of some of the Chün; while the same criterion of glaze-quality should help to distinguish the Northern Kuan made at K'ai-fêng in Honan from that made later at Hangchow in Chekiang, when the materials found in Honan were no longer available. The other Chekiang wares of the Sung and Yüan periods, made at Yüeh Chou and Yü-yao, at Lung-ch'üan, Ch'u Chou and Li-shui, and at Yü-hang, all show a green or grey-green glaze of a quality that is quite distinct, seldom if ever having the opalescent bluish tone of the Honan glazes of what I may call the Chün group. Of the other 'classical' types the Northern white and cream-coloured wares group themselves round those of Ting Chou in Chihli, while those of the south are associated with Chi Chou in Kiangsi. I propose now to describe, first of all, the wares attributed to these groups of Imperial and other factories, leaving for treatment under a separate heading the widespread pale-bluish-glazed porcelain known as *ying ch'ing* ('shadow blue'), the black- and brown-glazed wares made both in Fukien province in the South and in Honan and elsewhere in the North, as well as the painted wares of the Tz'u Chou type, also made in the northern provinces of Honan and Chihli, which began a new tradition. None of these last was 'classical'.

The Classical Wares of the Sung Period

Apart from the Yüeh, the evidence for which has already been discussed under the heading of the T'ang period,¹ the earliest of the classical porcelains, according to the records, was the Ch'ai. This was said by the author of the *Ko-ku Yao-lun* (1387 at the earliest) to have been made at Chêng Chou in Honan province to the order of the Emperor Shih Tsung (954-59), who reigned just before the beginning of the Sung period. Its colour was said to be sky blue; it was 'rich, refined and unctuous' and had 'coarse yellow clay at the foot'. It was called Ch'ai after the Emperor's family name. Later writers, of the 16th and 17th centuries, embroidered this description, declaring that the ware was 'as brilliant as a mirror and as thin as paper'; but also stated that it was very rare. Its colour, according to the 18th century *T'ao Shuo*, was 'blue as the sky after rain seen through the rifts in the clouds'. It will be observed that none of these descriptions is contemporary. Yet tradition alone, or possibly excavation, can point to the Ch'ai wares, if any survive. A stoneware pillow in the David Collection,² with a lavender-blue glaze, bears a poem by Ch'ien Lung describing it as Ch'ai ware; and this probably-traditional ascription Hobson rejected on the ground that the piece so closely resembles Chün ware that it could be no other. But the proximity of the two places in Honan province makes it likely that the two wares would have been similar; and Chün wares are not one but many.³ No other actual 'blue' wares have been at all convincingly identified as Ch'ai.⁴

¹ P. 55. ² Catalogue, Pl. I; London Exhibition No. 1105. ³ See p. 68. ⁴ Other specimens in the Imperial Collection have been labelled 'Ch'ai', but obviously by mistake, since they are not blue but black- and brown-glazed ware; see HOBSON, *David Catalogue*, pp. xxiii to xxv, and 'Peking notes', in *Trans. O.C.S.*, 1928-30, page 34.

JU WARE

The famous 12th century Imperial ware made at Ju Chou (the modern Lin-ju Hsien), in Honan province, remained until recent years unidentified by Western scholars, though a number of specimens were traditionally ascribed to the kiln in the Peiping Palace collections. Some of these were shown at the London Exhibition, and in 1936 the Ju ware was exhaustively studied by Sir Percival David.¹ It may now be identified with fair certainty as a yellowish-buff porcellanous stoneware with a smooth dense glaze, sometimes but not always crackled, of duck's-egg blue (light greenish blue), occasionally approaching sky blue.

An authentic first-hand contemporary reference to the Ju ware is fortunately preserved in a book on Corea written by Hsü Ching in 1124 and published in 1167, in an edition of which a copy still exists in the Palace Collection at Peiping. It is there stated that the Corean wares bore 'a general resemblance to the old *pi-sê* ware of Yüeh Chou and the new kiln ware of Ju Chou'. There is also a reference in a work by Lu Yu (1125-1210) to the superseding of the Ting ware by the Ju in the 'days of the old capital'. Two other early references have been noted: one of the 13th century by Chou Mi (b. 1232) tells of a banquet in 1151 at which the Emperor was presented with some specimens of the ware; the other declares that powdered carnelian (a local product) was used in the glaze.²

Later accounts of the Ju are apparently mere gossip. The *Ko-ku Yao-lun* (1387) in an unconvincing text speaks of 'crab's claw markings', perhaps referring to a form of crackle. The most flagrantly false account, evidently based on hearsay only, is that of Kao Lien, one of whose *Eight Discourses on the Art of Living* (1591), entitled "The Refinements of Leisure",³ includes a passage beginning 'I have actually seen Ju ware . . .', and then going on to describe its colour as 'egg-white'⁴ (this was a mistake in copying the 'egg-blue' of another commentator), and speaking of sesamum flowers and seeds and 'small supporting nails' in muddled reference to the decoration and the small oval spur-marks which actually occur on the glazed foot of some of the extant Ju pieces; these closely resemble the spur marks on some Corean wares, thus confirming the observation of Hsü Ching.

This Imperial factory at Ju Chou was evidently a short-lived one. It was started, according to the inscription on a ritual disc of the ware in Sir Percival David's collection,⁵ in the first year of the *Ta Kuan* period, that is to say, in 1107. The inscription on this disc (which is generally accepted as authentic) states that it was the first test piece to be fired at the factory. The date thus given for the start of the factory is consistent with the words of Hsü Ching, who spoke of the wares as 'new' in 1124. The kiln was closed after the flight of the Emperor from Kai-fêng in 1127.

Two of the most famous of all specimens of Ju ware, from the Peiping Palace collec-

¹ 'A commentary on Ju ware', in *Trans. O.C.S.*, 1936-37, pp. 18 to 69. ² Carnelian is a variety of quartz (silica) and would probably have had no more effect on the glaze than to make it more refractory. The same reference mistranslated led to the mistaken belief that Ju ware was made not for the Emperor's Palace at K'ai-fêng, but actually at the palace. ³ Translated by ARTHUR WALEY, with notes by R. L. HOBSON, in *The Year Book of Oriental Art and Culture*, 1924-25, p. 81. ⁴ This term describing the supposed colour of its glaze caused G. EUMORPOULOS (*Trans. O.C.S.*, 1922-23, p. 24) to attempt the identification of the Ju type with the so-called *ying ch'ing* ware, the glaze of which is often like white-of-egg; Eumorfopoulos was also misled by the fact that *ying ch'ing* is also found in Corea, and was probably made there in one of its varieties. For articles discussing the identification of the Ju ware with the *ying ch'ing*, by R. P. B. DAVIS and SIR DANIEL HALL, see the *Burlington Magazine*, XLVII (1925), p. 261, XLIV (1926), p. 146, and LIV (1929), p. 9. ⁵ London Exhibition, No. 967.

JU AND KUAN WARES

tions, are here figured. The narcissus-bowl (PLATE 41B) has an exquisitely smooth and luminous uncrackled glaze of light greenish blue. It is recorded that in 1729 this actual piece was sent from the Palace to Ching-tê Chén for its glaze to be copied by T'ang Ying,¹ it was then described as Ju ware; but in a poem written on it by Ch'ien Lung fifty years later it is called Kuan, apparently by mistake. The vase in PLATE 41A has a glaze of the same colour but crackled and of a beautifully smooth and 'solid' texture. Its 'paper-beater' shape is found also in the Ting ware,² which according to Lu Yu was superseded by the Ju. It bears the engraved mark 'Fêng-hua', the hall-name of Liu Kuei-fei (Gay Lady Artist), 'the beautiful and talented concubine of the Southern Sung Emperor Kao Tsung, and she no doubt was once its happy possessor' (David). She died in 1187, having been famous as a painter and calligrapher. The third specimen here figured, a bowl in Sir Percival David's own collection (PLATE 40B), is of a pale lavender colour tinged with green, and though undoubtedly Ju ware was described by Ch'ien Lung as 'Chün ware of the Hsiu-nai-Ssü'—a double mistake since the Hsiu-nai-Ssü (an Imperial office concerned with the inspection and furnishing of the palaces) was never in charge of a Chün pottery, though concerned with the Kuan-ware kiln at the capital in both Northern and Southern Sung times. The spreading foot of the bowl, which has a beautifully suave and flowing outline, is characteristic of Ju and again recalls some Corean wares.

Other noteworthy specimens of Ju are a cup on stand and a brush-washer, both in the David Collection,³ which so strongly resemble the Corean, in form and in the glazed-over foot with spur marks, as once more to confirm the report of Hsü Ching. It was stated by the author of the *Cho-kêng Lu* (1366)⁴, on the authority of a writer of the 13th century, that inferior wares of Ju type were made also at T'eng Chou and T'ang Chou, both in Honan, and also at Yao Chou in Shensi, whose wares had been compared by the poet Lu Yu (1125-1210)⁵ with those of Yüeh, again seeming to confirm Hsü Ching's report.

The confusion between Ju, Kuan and Chün wares, made by Ch'ien Lung and doubtless by others, is especially significant and will be referred to again in this account. It is also remarkable that Dr. Manzo Nakao is said to have found on the kiln-site at Ju Chou fragments that were indistinguishable from Chün ware.⁶

'Kuan' means 'official', or in effect, 'Imperial', and the Sung wares called by this name were evidently made at factories specially erected and staffed by the most skilful potters available. There is no contemporary authority for the making of the first Kuan ware; but in the *Cho-kêng Lu* (1366), quoting a miscellany of 1260-80,⁷ it is stated that the Imperial factory was started at K'ai-fêng in 1111 and continued at work until the flight of the Emperor in 1127. This belated report cannot by itself inspire much confidence; but it is clear from the tradition thus recorded that there was in fact a Northern Sung Imperial factory. Later texts speak of the dark body of the ware (its 'brown mouth' and 'iron foot') and its 'crab's claw' markings (evidently crackle), and these statements agree with the descriptions in T'ang Ying's list of Palace wares sent to Ching-tê Chén for copying (1729). Most of the Palace specimens still preserved agree with these descriptions, so far as they go, and are for the most part in shapes exactly copied from bronzes. There are four-

¹ Compare p. 92. ² London Exhibition, No. 1173 (David Collection, from the Peiping Palace). ³ *David Catalogue*, pl. III and IV; London Exhibition No. 966. ⁴ DAVID, *op. cit.*, p. 29. ⁵ R. L. HOBSON, 'Yüeh and Northern Celadon', in *Trans. O.C.S.*, 1936-37, p. 12. ⁶ HOBSON, *op. cit.*, p. 17. ⁷ DAVID, *op. cit.*, p. 28.

NORTHERN KUAN WARE

sided bowls, vessels of the *tsun* and *hu* shapes with two handles or two loops, and a copy of a jade *ts'ung*. One of the few exceptions is a pear-shaped vase-form of which a specimen now in the David Collection¹, has a light green, faintly bluish glaze, with an impressive bold crackle, like the ovoid vase from the Eumorfopoulos Collection now in the British Museum, here figured in PLATE 40A. Another pear-shaped vase now in the David Collection,² with long narrow neck and spreading lip and a pale greenish blue glaze, is stated by Hobson to have been specifically called Northern Kuan in the Palace records, though the glaze in his opinion is of Southern Kuan type; it is, however, of precisely the type I shall identify as the Honan Kuan, on grounds now to be stated.

The great beauty of these rare specimens depends almost entirely on the quality of their glaze, which is thick but very smooth and fine-grained, dense and only slightly translucent. This semi-opacity appears to be due as much to fine 'undissolved' particles in suspension as to a haze of minute bubbles, though both are present; the luminous tone of the glaze is doubtless due to light reflected from these suspended particles and bubbles. This is the quality spoken of by the Chinese in their descriptions of both the Ju and the Northern Kuan wares as the 'unctuousness' of 'massed lard'. The surface of the glaze, moreover, is from the same cause seldom brilliantly glossy, but dull with the smoothness of polished marble. The tone of colour varies, inclining now to green, now to a pale bluish grey, though a blue or lavender tinge is usually present; but the soft dim translucency of the glaze is a constant feature. The work of the Kuan factory was continued in the Southern Sung period at Hangchow and a common practice with similar results has generally been assumed for the two establishments. But the Honan materials would have been no longer available, and the body and glaze of the Southern Kuan would inevitably have differed. To distinguish the Northern Kuan I would therefore suggest the criterion of glaze colour and quality, namely, a pale bluish-turquoise or lavender tone and a peculiar semi-opacity, due presumably to ingredients used only in Honan. These are characters never found in the well-understood Chekiang wares, which almost certainly provided the starting-point for the Southern Kuan.

The starting-point or ground from which the Northern Kuan and Ju glazes were developed was probably the bluish glaze of one of the so-called Chün types of stoneware. The potteries of Chün Chou (the modern Yü Hsien), in Honan, are believed to have been started early in the Sung period and to have continued at work at least until the 16th century. The wares were not counted as classical, though discussed from time to time by the Ming and later commentators. Haphazard excavation has brought to light wasters evidently from kiln-sites at various places in the neighbourhood³, and suggests that the type of ware traditionally associated with Chün Chou was also made elsewhere in Honan. The fragments have different sorts of body, ranging from fine-grained whitish porcellanous ware to dark grey and buff stoneware covered with glazes of various shades of lavender and greenish blue, frequently splashed and suffused with purple and crimson. These

¹Catalogue Pl. X; London Exhibition No. 882. ²Catalogue, Pl. XVII and p. xx; London Exhibition No. 875. ³Specimens, some still in their saggars, were in the Eumorfopoulos Collection, Catalogue Nos. 75 and 83; some of these are stated on uncertain authority to have come from Honan Fu. Other wasters, etc., of Chün type, are in the British Museum; compare *British Museum Quarterly*, VIII (1933), p. 70 ('Ceramic documents from Honan').

CHÜN WARE

markings were known as 'furnace transmutation effects' and are due to reduced copper.

Specimens of Chün ware were by tradition supplied to the court, and are still preserved in the Palace collections. These are for the most part of mingled colours, though the commentators seem generally to have preferred the monochrome glazes; the *Po-wu Yao-lan* (1621-27) deplored the effects of furnace transmutation, and scornful terms such as 'mule's liver' and 'horse's lung' were used to ridicule the *flambé* effects. Nevertheless the so-called Imperial Chün wares, of the kind found in the Palace collections, with glazes splashed and marked with brilliant red and purple on a greenish blue ground, over a grey-white porcellanous body, are now among the most costly sorts of Chinese pottery; but like the commentators I find them the least attractive of all the Sung stonewares. They are chiefly in bronze forms, such as flower-pots (PLATE 44B), lobed and square, and flower-pot stands, and the 'bulb-bowls' (PLATE 45B) which in China are called brush washers.¹ These forms are of little ceramic interest, while their 'gorgeous' colours remind one of the less-happy *flambé* glazes much in vogue among English potters of the period of about 1900. The association of turquoise green with 'crushed strawberry' (as it is called) is often sickly in the extreme. The wares of this porcellanous type are in fact much more attractive when the glaze colour shows a single tone of light greenish blue, as in the 'lotus-shaped' bowl here figured in PLATE 44A, or the agreeable luminous opalescent slightly greenish grey on a ground of darker tone of the 'bulb-bowl' in PLATE 45B.

The details of these 'Imperial Chün' wares have been much discussed by collectors, both in China and in the West. The 'bulb-bowls' commonly bear incised numerals under the foot (which is usually covered with a wash of brown glaze) and these are believed to be marks of size. A frequent feature is a wandering line or groove or parting in the glaze (or a network of such lines), known among the Chinese as 'earthworm marks'. This insignificant feature, of no æsthetic importance, is regarded as a sign of genuineness.²

But the most admirable Chün wares are those nominally of coarser quality. Many of these have a soft plain lavender-grey or blue glaze, occasionally with markings of a subdued red or purple colour, over a grey stoneware body left bare at the foot, where it is usually burnt to a buff or red-brown colour. A dark-grey body is also found. The shapes of this class are more varied and interesting than in the 'Imperial' class. The five-lobed ('Prunus-blossom') dish in PLATE 45A, the blue-green flower-vase in PLATE 46B, and the globular jar with lavender glaze in PLATE 47B are in true ceramic forms of great beauty. They are almost in the T'ang tradition and owe nothing to bronze. Some circular boxes with covers³ and loop-handled shallow cups though perhaps inspired by jade also recall the T'ang forms. Many beautiful and typical bowls were made in forms like that shown in PLATE 47A; these in their rougher quality, with glaze hanging in irregular drops, are known

¹ The Chinese Government Catalogue describes a specimen (No. 10) as 'Washer in the shape of a drum'. They have also been called 'flower-pot stands'. They would be too shallow for the cultivation of most sorts of bulb. In Germany they have been called 'incense-burners'. ² The 'earthworm marks' may be due to under-firing, like the ugly 'dragon-skin' effect (*Eumorfopoulos Catalogue*, Nos. C61, etc.) imitated by some Japanese potters. Pitting due to burst bubbles, on the other hand, may be caused by over-firing. Compare A. L. HETHERINGTON, *Chinese Ceramic Glazes*, pp. 32 and 66. ³ Such as London Exhibition Nos. 1087 (*David Collection*, Pl. LXXII and LXXIX) and 1094 (Rutherford Collection).

CHÜN WARE

among Chinese collectors as 'Yüan ware', though the type was certainly originated under the Sung.¹

The soft purple-red markings on some pieces of these coarser sorts of Chün are frequently a great enhancement. But that their form has taken an intended shape, as is usually supposed, seems to me doubtful. It has been suggested that they were produced by painting the glaze with the copper compound used to produce the red colour; but I do not think that this is proved. The markings are often shapeless, and their resemblance to (for example) dragons or numerals seems to me entirely fanciful. The supposed bats separated by strokes on a famous bowl in the David Collection² are very crudely drawn and unhappily placed across the ribs of the bowl. The most beautiful example known to me is the dish from the Eumorfopoulos Collection here figured in PLATE 46A; in this case the markings might well have been produced by the chance distribution of an ingredient in either body or glaze, spread out spirally in the process of throwing or applying the glaze. The ingredient could have been either the colouring agent in the glaze or the material used to assist reduction in glaze or body. However this may be, in this example the accident of process, or the craftsman's unobtrusive skill, has produced a remarkable piece of abstract design, in which the soft vague forms and darker spots and lines of red fall rhythmically into place.

The questions raised by the technique of the Chün glazes are in one aspect related to the problems of the Ch'ai, Kuan and Ju. Hobson at one time believed that the Chün blue colour was due to copper, but later withdrew this opinion, affirming that it was opalescence merely and due to iron. It has also been contended by A. L. Hetherington³ that the blue colour is given by ferrous iron, while the red markings are due to a locally applied copper-holding ingredient and the opacity of the glaze is perhaps caused by calcium phosphate. Opalescence in a feldspathic glaze is a phenomenon not yet convincingly explained by the pottery-chemists. That it can in fact be produced in the presence of iron without the aid of copper is proved by passages of bluish opalescence in the celadon glaze of certain Indo-Chinese wares.⁴ A fragment of Chün type in the Victoria & Albert Museum, found at Tokto in Shansi province, of buff-white porcelain, with glaze of opalescent lavender grey shading off to *flambé* purplish blue and red, has shown on analysis the presence of iron only in the lavender-coloured portion, though the red is undoubtedly due to cuprous oxide or reduced copper. But the absence of copper from the ground colour cannot always be assumed. The light blue glaze of another Chün fragment from the same site, of dark-bodied ware, has proved on analysis to contain copper as well as iron, as its appearance would have led one to suppose.⁵ It seems likely therefore that the reddish markings in this variety of Chün are due to a special ingredient in the body and to the conditions of firing, bringing about a chance local reduction of the copper distributed throughout the glaze.

¹ The rougher types of this 'Yüan ware' were found among the wasters believed to have come from Honan Fu. ² Catalogue, Pl. LXVIII ('The Great Bowl of Three Bats'). ³ *Chinese Ceramic Glazes*, p. 45. ⁴ Compare p. 161. ⁵ I am indebted for these analyses to J. H. MOTT and ROBERT WARD, M.Sc., F.I.C., of Messrs. Doulton & Co., Lambeth. The lavender-grey glaze contained 1·6 per cent of iron, the light-blue glaze 3·8 per cent of iron and 0·6 per cent of copper. The potency of the latter in a glaze is such that the percentage named is sufficient to give the red colour of copper-ruby glass and amply enough to produce a turquoise colour or a reduced copper-red in a pottery glaze. Mr. Mott has pointed out that both these fragments were glazed over a coating of whitish slip.

HONAN WARES

The glaze originally produced from the ingredients of this variety of Chün was presumably light blue with perhaps a tinge of green ('blue of the sky after rain'), and the red markings were an accidental effect, subsequently produced more or less at will. The suffused red colour of many Chün pieces could hardly have been produced by the local application of copper-holding glaze-material.

The more or less opaque and 'solid' greenish-blue glazes of this Chün group may thus be presumed to have contained a variable trace of copper as well as an opacifying element such as Hetherington mentions. Their development into the glazes of the Ch'ai, the Ju and the Northern Kuan would have been largely a matter of refinement, of finer grinding and more thorough levigation, and possibly the application of several coatings of glaze such as are mentioned in a not-very-convincing 18th-century Chinese account.¹ Closer attention to firing would also have helped. The ordinary Chün wares are apt to be pitted with minute holes caused by burst bubbles, especially in over-fired glazes; a more careful control of the firing and the use of more refined materials might well have produced from a glaze of Chün type a dense smooth jade-like covering such as we find on the finest Ju and Northern Kuan wares. Some specimens of Chün ware in fact approach their quality; a bowl in the David Collection,² with a boldly crackled grey-blue glaze, is within reasonable distance of the Kuan, while the fineness and duck's-egg colour of the typical Ju glaze are almost reached by many Chün pieces. The buff body of the Ju and the dark grey body of the Kuan are also approached by Chün specimens and fragments.

This theory of a common ancestry for the wares of the Honan group is perhaps supported by the frequency with which one has been mistaken for another. Ch'ien Lung's mistakes have been mentioned already. The *Po-wu Yao-lan* and the gossiping Kao Lien also speak of transmutation effects on Kuan wares, while Dr. Nakao's alleged discovery at Ju Chou of fragments of Chün type with red markings should again be recalled. The traditional Palace attributions, however, taken as a whole, justify the separation here indicated of the Ju and Kuan from the presumed parent Chün.

Associated with the Chün wares but probably of different origin is the so-called 'soft Chün', named by the Chinese 'Ma Chün' from the name of a potter, otherwise unknown, who is said to have made it. This normally has a coarse reddish buff body covered with a thick soft-looking glaze, with an almost waxen appearance but often crazed, of a bright lavender or light blue colour with splashes of strong crimson or purple (PLATE 48A). The place of origin of the 'soft Chün' has not been ascertained, but the glaze quality suggests that it was made at one of the Canton potteries, perhaps as early as the Yüan period.³

The cities and towns of Canton (Kuangtung) province, and particularly of the estuary, have for long been a centre of pottery-manufacture and export. The very early stonewares found in the district⁴ may have been of local manufacture, though there is no proof of this and there are no specimens of the kind, dateable to the immediately succeeding centuries, which could be regarded as their successors. But the Chinese authorities affirm that

¹ SIR PERCIVAL DAVID, 'A Commentary on Ju Ware', in *Trans. O.C.S.*, 1936-37, p. 43. ² No. LXXIII; R. L. HOBSON and A. L. HETHERINGTON, *The Art of the Chinese Potter*, Pl. XXXVI. Such pieces are sometimes called by the name 'Kuan-Chün' wares, though the Chün kilns were never 'Imperial'. ³ It is stated by DR. WU LAI-HSI (*T'ien Hsia Monthly*, March, 1936, p. 246) that imitations of the 'soft Chün' were made at a pottery near Peking, apparently until recent times. Compare also R. L. HOBSON, 'Peking notes', in *Trans. O.C.S.*, 1928-30, p. 37. ⁴ P. 28.

CANTON WARES

the wares of 'soft' or 'sand-bodied' Chün type were made as early as the Southern Sung period at Yang-chiang Hsien, at kilns moved in early Ming times to Shihwan (Shekwan), near Fatshan, 'the Birmingham of Canton', where stonewares, and perhaps porcelain¹, have continued to be made until the present day. The wares included vases, often very large, bowls and dishes, trays and waterpots often in natural forms in the *Art Nouveau* manner, and figures large and small for studio and garden decoration. Much was made for export and for industrial purposes, and dating is not at all easy. The only marks recorded are the stamped seals 'Ko Ming-hsiang' and 'Ko Yüan-hsiang', supposed to be those of two potter-brothers; but nothing is known of them and the specimens so stamped apparently date from the 19th century. Much of the familiar Canton stoneware was obviously inspired by the *flambé* types of Sung Chün, for which it can easily be mistaken by the inexperienced.² The typical body is a coarse stoneware, usually dark red or purple brown, at times almost black, in colour; but buff and dark grey bodies are also found. The glazes are very varied, ranging from opaque bluish white and light greenish blue to *flambés* streaked with purple, red or brown, and greyish green, on a ground predominantly of opalescent blue. The simpler glazes are commonly semi-opaque or clouded with greyish white, suggesting the use of *kaolin*, and in the paler specimens are often so dense as to recall the tin-glaze of the West; but this was apparently never used in China. On the other hand, in some of the trays and dishes, the glaze has run into deep translucent pools of brilliant blue and peacock green. At their best the Canton stonewares are hardly inferior to the ordinary Chün wares, though always softer-looking and lacking the austere simplicity and directness of the others; at their worst the glazes are as tawdry and restless and sticky-paint-like as the modern European *flambés*, which were in fact often copied from them. Of the Canton productions of the Sung period little can be affirmed at present. Two of the Palace specimens so ascribed at the London Exhibition³, with grey and green glazes, were so neat and shiny as to be incredible as Sung specimens; but a large 'moon-white' lobed bowl (PLATE 48B), with peony scrolls in relief, was more plausibly ascribed to the period.⁴ The later wares and figures are of bewildering variety, some tediously copied from bronzes, others as magnificently thrown and finished as the great jar, found in Borneo, here figured in PLATE 49.



The greenish- and greyish-glazed porcelains of Chekiang province are among the most interesting of all Chinese ceramic wares. They include some of the most beautiful as well as some that are of the greatest historical importance. They fall into three groups. The earliest consists of the 'private colour' (*pi-sé*) wares of the Yüeh Chou district, already referred to in this and previous chapters. The second comprises the wares of the Lung-ch'üan district, in the south of the province. The third and smallest group consists of the Imperial and other wares made at or near Hangchow after the removal of the Sung capital thence in 1127.

¹ Compare pp. 105 and 128. ² Of the thirty or so specimens of what he believed to be early Chinese pottery bought by the great collector George Salting a few years before his death in 1909, no fewer than twenty are of Canton stoneware. ³ Nos. 1878, 1879 and 1888. ⁴ A double-gourd bottle with grey-flecked tea-dust glaze shown from the David Collection at the London Exhibition, No. 1197, comes in question as a possible early Canton piece: it bears the incised reign-mark *Hsiang-fu* (1108).

CHEKIANG CELADONS

The evidence for the porcelain of Yüeh Chou has been discussed on a previous page¹ and examples attributed to the T'ang period have been mentioned. The fragments sent by Dr. Nakao from Yü-yao, whence the factory was apparently moved at about the beginning of the Southern Sung period, help to identify as Yüeh ware of the later kind a number of specimens with incised linear decoration,² such as Sir Percival David's bowl with phœnixes here figured in PLATE 32A. By 1124, the date of Hsü Ching's report, the *pi-sê* ware was already 'old', compared with the Ju ware which was then 'new', and it would seem that by the end of the 12th century, the Yüeh, which had previously been very popular, began to decline in favour of the Lung-ch'üan.

Nothing is known of the earlier history of the factories of the Lung-ch'üan district, which is in the prefecture of Ch'u Chou. Those at Liu-t'ien Shih are said to have been already famous early in the Sung period, and tradition affirms, according to *T'ao Shuo* and the K'ang Hsi Encyclopedia, that two brothers named Chang then operated kilns there; they were named Chang Shêng-i and Chang Shêng-êrh, hence the name 'Chang Shêng ware', sometimes used of Lung-ch'üan porcelain. But it seems possible that the ware was already being made in the 9th century, since fragments resembling it were found at Samarra.³ At all events by the 11th and 12th centuries the kilns were certainly flourishing.

The ordinary Lung-ch'üan celadon was never regarded by the Chinese as a classical ware, and it received comparatively little attention from commentators before the 16th century. Yet it is well known from specimens traditionally ascribed to the district and, for the later periods, by dated and inscribed pieces. The kiln-sites have also been explored⁴, and wasters were in the Eumorfopoulos Collection⁵. Besides the reputed Chang kilns at Liu-t'ien, there were others at Li-shui and Chin-ts'un, whose wares were said to be inferior. It would appear from the wasters found at Lung-ch'üan that work there continued until well into Ming times, though it was stated in the *T'ao Lu* that the factories were moved in the early years of the Ming to Ch'u Chou Fu itself.

The Sung Lung-ch'üan ware has a grey to greyish white body burnt red on the exposed parts of the foot, notably in a rough bare ring on the big dishes. The glaze, derived from ferrous iron (that is to say, iron oxide fired in a reducing atmosphere), varies in colour from deep sea-green to grey green. For the brighter tones the Chinese name 'onion-sprouts green' is for once exact. The colour is in every shade distinct from the greenish blue of the Ju and kindred Honan wares; though occasionally bluish⁶ it is always without the tinge of opaque turquoise noticeable in the latter. In texture it is of great beauty, dense and hazy with minute bubbles, like greenish ointment or slightly milky clouded jelly miraculously hardened. It is beauty of a sensuous order to be appreciated to the full only when a piece of the ware is held in the hand; but something of its quality may be seen even in the photographs in PLATES 34 and 35. The glaze on the later wares tended to be clearer, more glassy, and eventually even watery, with a corresponding loss of its jade-like quality. The colour was as a rule uniform on a single piece, without variation, save in one type in which

¹ P. 55. ² Compare the literature quoted on p. 56. ³ P. 56. ⁴ CHÊN WAN-LI, 'My second visit of Lungchüanyao kiln sites', in *Oriental Ceramics*, 1934-35, p. 28; J. M. PLUMER, 'Long-lost Chekiang kiln-sites, where precious Sung pottery is dug out for building material', in *Illustrated London News*, March 13th, 1937. ⁵ Catalogue, No. B115, etc. ⁶ The blue tone is not, as HOBSON erroneously states, due to 'a pinch of cobalt'. Cobalt was apparently not in use in the Sung period, or at least not before the 13th century.

LUNG-CH'ÜAN WARES

spots of ferric oxide were made to appear in the greenish glaze (PLATE 36A).¹ This type is often referred to by the Japanese name *tobi seiji* ('buckwheat celadon'). The whole class of celadon wares has for long been admired in Japan, where the highest esteem is given to a bluish green variety known there, and in the West, as *kinuta seiji* ('kinuta' or 'mallet celadon'), from the shape of a famous vase with the glaze which once belonged to an Ashikaga *Shogun*; one of the rulers of Japan in the 13th century, and is now preserved at the temple of Bishamon at Kyoto. The vase in Sir Alan Barlow's collection here figured in PLATE 34B is of this shape and sort. The term celadon is in general use in Europe for wares of the Yüeh and Lung-ch'üan types; it is a term of uncertain derivation, believed to have been taken from the grey-green colour of the costume worn by the shepherd Céladon in a stage version of Honoré D'Urfé's early-17th-century pastoral romance *L'Astrée*.²

The early Lung-ch'üan ware was sparingly decorated. Some of the finest specimens are bowls, incurved or conical, with no more ornament than a band of lotus petals carved on the outside (PLATE 34A). Some tripod incense-vases of the bronze *li* form are fine specimens of the plain glaze, as are some of the beaker-shaped flower-holders in the form of the bronze *ku*. But the most characteristic Lung-ch'üan wares are the dishes, often of great size and weight, which at the end of the Sung and throughout the Yüan period became the mainstay of the enormous export trade in celadon ware.³ Those of the 12th and 13th centuries (PLATE 35), still unmistakably of the Sung type, are often decorated in moulded relief with powerfully designed dragons, or tigers, or fishes, sometimes left in unglazed biscuit which has burnt to a reddish brown colour. A quite exceptional dish in the Eumorfopoulos Collection (British Museum)⁴ bears a surprisingly un-Chinese design of plum-blossom in this sort of relief in brown biscuit touched with white glaze. Incised or carved decoration on the earlier wares was seldom as elaborate or fine as that on the Northern celadon to be mentioned presently, but was much used in strong but rather sketchy designs on the big vases and massive dishes made for export. Dishes bearing early dated inscriptions are known, but these are not always convincing: a specimen with carved petal-pattern in the David Collection⁵ is dated in the *Yüan Yu* period (1086-93), but is of Ming quality.

Vases of great size were much made in the later period. They were usually decorated in carved relief with foliage designs often of great beauty and power (PLATES 38 and 39). Some of the larger of the vases were constructed in a curious way, the reason for which has never been satisfactorily explained; the base of the vase is formed of a separately made dish stuck with glaze into the open hollow of the foot.

The celadon material of which the big vases were made is thick and immensely strong; even a fragment gives an impression of great hardness and durability, and has as well a peculiar sensuous attractiveness, such as no other ceramic material possesses. The deep resounding note given by the dishes when struck adds to their mysterious appeal and helps to account for the awe with which they were regarded in foreign countries.

¹ For the technique by which these spots were probably produced, see A. L. HETHERINGTON, *Chinese Ceramic Glazes*, p. 12. ² The proposed derivation from the name of Saladin, who made a famous present of the ware in 1171 to Nur-ed-din, Sultan of Damascus, is too far-fetched for acceptance. ³ Discussed on pp. 94 to 96. ⁴ Catalogue, No. B137. ⁵ Catalogue, Pl. XLVIII.

'KO WARES'

A vase in the David Collection¹ similar to that in PLATE 38 is dated 1327, in a long inscription referring to a potter named Chang Chin-ch'eng and to Lung-ch'üan and the Ch'u-chou Fu in which it is situated. Several other dated pieces indicate the later sequence of the wares. A plain inkstone in the David Collection² is dated 1372 and already shows the clear deep glassy glaze of the wares believed to have been made at Ch'u Chou. The thinner watery glazes of the 15th century are represented by two large vases³ dated 1432 and 1454; a bulb-bowl with the mark of Hsüan Tê was in the Eumorfopoulos Collection.⁴ The same material continued to be used in the 16th century, but with rather feeble incising; a cylindrical flowerpot in the David Collection⁵ and a vase in the Victoria & Albert Museum are dated 1517 and 1547 respectively.⁶ A bowl with a date corresponding to 1591 was in the Eumorfopoulos Collection.⁷

Quite different from the well-understood Lung-ch'üan wares are those traditionally called Ko wares and supposed to have been made there by the Elder Brother (*ko*) of the two Changs. The wares made by the Younger Brother (*Ti* wares) have received no special attention,⁸ and the distinction accorded to the other seems to me to be based on very doubtful evidence. There is no contemporary account of the Ko ware or its maker, and the statements we have regarding it appear to go back no farther than the untrustworthy Kao Lien (1591) and the hardly more authoritative *Ching-pi Tsang* (1595). Kao declares that the Ko ware was crackled while the *Ti* ware was not; that it was made from a black clay imported from Hangchow, a clay used also for the Southern Kuan; but this last, he said, had a bold or 'crab's claw' crackle distinguishing it from the Ko, which had a small 'fish roe' crackle. Both, he declared, in a peculiarly unconvincing passage, at times show transmutation effects, producing strange shapes such as butterfly, bird, fish, unicorn, leopard and the like; or again strange colours appeared on top of the glaze—yellow, black, red or purple, 'in forms of great beauty'.⁹ The Palace specimens called Ko all show the smaller crackle, and have a dark body, and are only with great difficulty (if at all) distinguishable from the specimens called Southern Kuan.¹⁰ Setting against the Palace tradition (which may have been influenced by the arbitrary and unfounded assertions made by Kao) the extreme improbability that the Ko would have been so unlike the Lung-ch'üan ware, and having regard to the manifest badness and lateness of the literary evidence, I am forced to the conclusion that the 'Ko ware' is a fiction invented by 'Master Kao', as he called himself.

For the Southern Kuan, made at Hangchow after 1127, we have some detailed evidence in the account given in the *Cho-kêng Lu*, which refers to the kiln set up by the Hsiu-nai-Ssü, or Palace Inspector's Department, at the Phoenix Hill, and a second kiln situated near the Altar of Heaven on the outskirts of the city. An examination of the site of the latter by Dr. Nakao and others revealed fragments of dark-bodied ware with a crackled grey-

¹ Catalogue, Pl. LI. ² Catalogue, Pl. XXXVII. ³ David Catalogue, Pl. LVIII and LIX. ⁴ Catalogue, No. D215. ⁵ Catalogue, Pl. LX. ⁶ R. L. HOBSON, *The wares of the Ming Dynasty*, Pl. 46(2). ⁷ Catalogue No. D235. ⁸ The single example sent as Sung *Ti* ware by the Chinese Government to the London Exhibition (Catalogue No. 61, *London Exhibition Catalogue* No. 1376), a vase with elephant handles and onion-blue-green glaze, was by some thought to be of Ming date. ⁹ KAO's nonsense is repeated almost word for word by the author of the *Po-wu Yao-lan* (1621-27). ¹⁰ HOBSON's proposed test (David Catalogue, p. xxii), an examination of the glaze for minute bubbles, which are said to be more numerous in the supposed Ko wares, would only establish the existence of two varieties, both of which might be Kuan ware.

SOUTHERN KUAN WARE

green glaze, some of which are now in the British Museum.¹ A possible source of the black clay, near Hangchow, was also pointed out by Mr. Peter Boode.² The site of the Phoenix Hill kiln has not yet been certainly located.

The specimens called Southern Kuan and Ko in the Palace Collections are alike in showing careful finish, a crackled glaze, a dark body,³ and a base glazed all over save for the foot rim and a ring of spur marks. In colour the glaze varies from a celadon blue-green usually rather pale, through warm grey to a pale grey or 'moon white'. A pale buff glaze or yellowish drab colour is usually identified with the *mi-sê* or 'roasted-rice colour' alleged to occur by Kao Lien. The wares attributed to the Altar kiln have a more glassy grey-green glaze, also crackled. It seems clear that crackle was for some reason (perhaps because it recalls the fissures enclosed in jade and some other stones) greatly admired at this time.⁴ In the Northern Kuan and Ju it had commonly been bold, but was sometimes absent altogether. Under the Southern Sung the technique of producing it at will with a special mineral or rock, powdered and added to the glaze, seems to have been mastered;⁵ it was often emphasized by rubbing black or red pigment into the fissures.⁶ The colour of all varieties of this Hangchow ware is apparently derived from iron only, and never shows the peculiar blue or turquoise tone due to copper, or the dim opacity, which I have pointed out as distinguishing characters in the Northern Imperial glazes of Honan.

The shapes of the Southern Kuan in general show rather less adherence than the Northern to bronze originals; graceful shallow bowls (PLATE 42B) are numerous, and faceted stem-cups and incense-vases such as that in PLATE 42A are well adapted to the nature of porcelain. The Imperial preference for ancient shapes and smooth finish is, however, still conspicuous in these Southern Kuan wares.⁷

Other Hangchow celadons, corresponding to fragments found at the city, may prove to be varieties of the Altar-kiln ware. They are often of great beauty. Two brush-washers in the David Collection with dense grey-green glaze, one uncrackled, the other boldly crackled (PLATE 36B), are unlike Lung-ch'üan ware and were probably made at Hangchow. A dish of the Hangchow type in the David Collection⁸ bears an incised mark reading 'Made in the Great Sung Dynasty'.

Not far from Hangchow is Yü-hang, where according to the *T'ao Lu* a kiln was set up in the Southern Sung period; a bronze-shaped vase with 'oil-blue-green' glaze attributed to it was sent from the Palace to the London Exhibition,⁹ and a cup with 'dull olive' glaze said

¹ HOBSON, *Handbook*, Pl. VII; 'Notes on a visit to Hangchow,' in *Trans. O.C.S.*, 1935-36, p. 32; and 'Hangchow potsherds' in *British Museum Quarterly*, VIII (1933), p. 10; also MANZO NAKAO, in *Oriental Ceramics*, III (1930), pp. 1-23. ² *David Catalogue*, p. xxiii. ³ But compare p. 93. ⁴ The curious attraction of crackled glazes continues to this day, when 19th-century grey vases (usually with decoration in brown biscuit and bearing a crude version of the mark of Ch'êng Hua incised in a brown patch) are treasured by the grandchildren of the sailors who brought them from China, as 'crackle-ware hundreds of years old.' ⁵ For some technical aspects of the subject, see A. L. HETHERINGTON, 'The why and wherefore of Chinese crackle' in *Trans. O.C.S.*, 1937-38, p. 13; but the use of powdered white pebbles to produce crackle, described by Père D'ENTRECOLLES in the 18th century, is not mentioned by HETHERINGTON. ⁶ Such fanciful names as the 'eel's-blood-crackle' of Kao Lien were probably inventions of the author. ⁷ The Southern Sung Kuan wares are discussed by O. BURCHARD, 'Kuan-Yao Porzellan der südliche Sung Dynastie', in *Ostasiatische Zeitschrift*, IX (1933), p. 141. ⁸ *Catalogue*, Pl. XLVII. ⁹ No. 969; *Chinese Government Catalogue* No. 102.

NORTHERN CELADON

to have come from the place was in the Eumorfopoulos Collection.¹ These also belong to the Chekiang group of celadons.

One important related group stands apart from the foregoing. The so-called Northern celadons have been found in various places in Honan and northern China and also in Corea, and their origin has been much disputed. But there seems every probability that they are identical with the *Tung* wares² mentioned in the *Ko-ku Yao-lun*, and stated in the *T'ao Lu* to have been made at Ch'ênlui in eastern Honan. It is furthermore stated that Dr. Kuo Pao-ch'ang has found fragments of the ware actually on the kiln site at this place. But Hobson remarked³ that he had not seen the evidence and rather perversely argued that a place of origin in the Ju Chou district was more probable.

The *Tung* ware was never apparently regarded as classical, though copied at Ch'ing-tê Chênlui,⁴ and the commentators hardly discuss it. No specimen was sent from the Peiping Palaces to the London Exhibition, nor was the Northern celadon represented under any other name. Yet to Western eyes it is often of very great beauty, and this and its relation to the other celadons justifies its inclusion with the classical wares at this point.

The Northern celadon has a grey porcellanous body burnt brown on the unglazed parts, to which kiln grit often adheres; it is usually glazed within the rather thick footring, over which the alkaline glaze-fluid has sometimes run, leaving a rough brownish gloss. The glaze itself, which is commonly crazed rather than crackled, is normally a celadon of olive-brown tone, but dark grey-green specimens are sometimes found. The *Ko-ku Yao-lun* (14th century) spoke of the rather coarse material and dry glaze, wanting lustre, of the *Tung* ware; and it is true that the Northern celadon sometimes falls short in these respects by comparison with the Lung-ch'üan. But the former is distinguished less by the refinement of its material and glaze than by its admirable forms and by the beautiful decoration incised or carved on it. This it would seem appeals more strongly to Western than to the Chinese 'official' taste. No important examples of incised decoration occur on the Imperial and classical wares so far described, but it is conspicuous on the Southern Ting ware shortly to be discussed and on the so-called *ying ch'ing* so much esteemed in Europe and so little cared for among Chinese collectors. Here it shows admirable design and a masterly skill and taste in the free use of a pointed tool or knife in rendering stylized plant-forms (PLATE 37A and B). The use of a comb is noticeable on some of the designs, while some of the most beautiful small conical bowls bear no more decoration than a band of radiating, slanting, or S-shaped knife-cut grooves forming a pattern of 'petals' inside and out. The greatest art was shown in varying the width and depth of the cut lines and bands. Moulded designs of curling foliage and the like recall the cream-white Southern Ting wares and the *ying ch'ing*, as well as the Corean celadons with which these wares are presumably contemporary and possibly related.

The shapes of the Northern celadon were seldom copied from bronze and include some distinctive conical bowls on small feet, spouted ewers, pear-shaped and high-shouldered vases, and circular covered boxes. Some of the plain pieces in these forms may have been

¹ *Trans. O.C.S.*, 1937-38, p. 11, Pl. 2b. ² 'Tung' here means 'eastern': the kiln was so called from its situation to the east of the capital K'ai-fêng. Another word pronounced *tung* means winter, and the term *tung ch'ing* ('winter-green') has been applied to celadon; wares so called were included in T'ang Ying's list; compare p. 93. ³ R. L. HOBSON, 'Yüeh ware and Northern Celadon', in *Trans. O.C.S.*, 1936-37, p. 15. ⁴ Compare p. 93.

MISCELLANEOUS CELADONS: TING WARES

made before the Sung period, some perhaps as early as the T'ang. A vase with incised decoration in the David Collection¹ bears a date corresponding to 1080.

A small class of celadons sometimes known as 'green Chün' is also probably of Honan make. The shape of the bowls most often found resembles a Chün form, but a shallow substantial saucer-dish is distinctive.² The glaze is of a deep rich grey-green, often finely crazed and somewhat discoloured at the edges; the colour is thought to be the 'plum-bloom green' (*mei-tzü ch'ing*) variety of Chün mentioned as copied at Ching-tê Chén in the 18th century. The form and glazing of the foot recall the Northern celadon and the class may supply a link between these and the more familiar Chün ware.

Other celadons of minor importance are said to have been made, probably in the Yüan period, at Showchow (Shou Chou) in Anhui; these are of heavy build, with rather crude designs of figures impressed under a soft-looking pea-green or dull apple-green glaze.³

Celadon glazes are said to have been used at the Canton potteries, but there is little proof of this, save the resemblance of certain figures and groups, with the hands and faces left in unglazed red-brown biscuit, to the *flambé*-glazed grotto-figures known to have been made at Shihwan. Such a group, forming a rock-work shrine, is in the British Museum⁴ and bears a date corresponding to 1406; but this is more probably of Ch'u Chou make.

★ ★ ★ ★

The Imperial use of the white wares of Ting Chou, in Chihli province, already famous in the T'ang period,⁵ is implied in a record of the 12th century, the *Lao-hsüeh An Pi-chi* by Lu Yu (1125-1210), which states that 'In the days of the old capital' (K'ai-fêng), the Ting wares were given up by the court in favour of the Ju, on account of flaws in the glaze of the former. The Imperial kiln at Ting Chou is supposed to have been started early in the Northern Sung period and to have been successor to that of Hsing Chou in the same province.⁶ The *Ko-ku Yao-lun* asserts that the Ting wares were at their best in the early part of the 12th century, and that when the Court fled south in 1127 some Ting Chou potters travelled to the district of Chi Chou, not far from Ching-tê Chén in Kiangsi, where they made the wares known as Southern Ting. But that the northern potteries continued at work is proved by a mould in the British Museum⁷ inscribed with the name of a period in the Chin Tartar dynasty, who ruled over northern China during the period of the Southern Sung; the date corresponds to 1189.

The Northern Ting ware was apparently always of a pure white colour, like the four pieces so described sent to the London Exhibition from the Palace Collections.⁸ The marked Ting dish in the David Collection mentioned on an earlier page⁹ as possibly pre-Sung shows the same cold-white colour. A circular box and cover with characteristic-ally neat and careful incised decoration is here figured in PLATE 56A; the other three pieces sent from Peiping included two in ceramically-dull reeded forms imitated from willow

¹ Catalogue, Pl. CLXXIX. ² An extremely beautiful example of this shape, from the Alfred Clark Collection, was shown at the London Exhibition, No. 1334. ³ Eumorfopoulos Catalogue, B131, 132; London Exhibition No. 1363; see also R. L. HOBSON, 'Some potteries in Kiangsu and Anhwei', in *Trans. O.C.S.*, 1924-25, p. 25. ⁴ British Museum Quarterly, III (1929), p. 108; HOBSON, *Handbook*, p. 26. ⁵ Pp. 38, 48, and 57. ⁶ P. 38. ⁷ British Museum Quarterly, I, (1926), p. 46. ⁸ London Exhibition Nos. 1276, 1277, 1279, 1280, *Chinese Government Catalogue*, Nos. 1 to 4. ⁹ P. 57.

TING WARES

basketry; bronze forms also seem to have been favoured.¹ The glaze on all these is thick and 'fat', and the *Ko-ku Yao-lun* speaks of the Ting ware as showing, when genuine, 'tear-stains', which were apparently brownish drops of glaze; but this feature is noticeable also on the Southern Ting glaze, which generally has a creamy or yellowish tone, covering a porcellanous body showing an orange-toned translucency in the thinner places. Two principal varieties of Ting ware are distinguished by the Chinese commentators: a 'white Ting' (*pai Ting*) and a fine-grained or 'flour Ting' (*fen Ting*), as well as a coarse and yellowish *t'u Ting*. But the varieties are not very distinct. The bowls seem to have been fired mouth downwards and the bare upper edge is commonly mounted with a band of copper, like some of the Ju pieces and many of the *ying ch'ing*.

The Chi Chou wares (or Southern Ting) were made at Yung-ho, a village in the district of that name which lies in the prefecture of Chi-an Fu, in Kiangsi province. They were identified by a dish in the David Collection² inscribed as 'made by the Shu family at Yung-ho in the *Shao-hsing* period' (1131-62); the Shu family is recorded in the *Ko-ku Yao-lun*. This specimen is so similar to many others (PLATE 56B) that all seem to be by the very same hand. The incised decoration here is of an extraordinary sensitiveness, simple flowing lines being beautifully contrasted with scalloped and fretted ones. The style, which is shared to some extent with the *ying ch'ing* ware³, may belong to a common Kiangsi tradition. On the other hand a dish in the British Museum said to have come from a Manchurian tomb of the 12th century⁴ is incised with a 'lily' design of a character very similar to that of the Chi Chou marked piece. Mr. H. J. Oppenheim's dish incised with dragons, figured in PLATE 57A, closely resembles one in the David Collection⁵ bearing the same engraved owner's mark, 'Feng-hua' (for the Imperial concubine Liu Kuei-fei), as a Ju vase already mentioned and figured. A palace specimen identifies as Southern Ting the noble large bowl figured in PLATE 57B. Moulded decoration is not uncommon and at its best is of admirably clear design (PLATE 58B), though naturally lacking the excitement of the freehand work. Entirely plain pieces are somewhat rare in the Sung period, and are usually of distinguished form (PLATE 58A); bronze shapes are seldom found.

Two dated pieces in the Eumorfopoulos Collection⁶ should be mentioned, though unfortunately neither is typical. An incense-burner of bronze form, flattened globular on three small feet, of *t'u Ting* with yellowish glaze, is inscribed with a Sung period-name *Hsi Ning*, corresponding to 1068-77. A greyish-white dish with an incised design of plants and fishes bears the incised mark *Chih yüan*, one of the reign-names of Kublai Khan, indicating the date 1271.

The Ting type of white or cream-coloured porcellanous ware is recorded to have been made at many other places, though few of them can be associated with surviving wares attributable to the Sung period.

Perhaps the most important actual wares are those found in excavations conducted by the Paris dealer L. Wannieck on the site of Chü-lu Hsien (Küluhsien), in Chihli, a town seventy miles north of Tz'u Chou and ninety miles south of Ting Chou. Chü-lu was destroyed by flood in 1108 when the Hoang-ho (Yellow River), not for the first time in history, disastrously changed the course which it has subsequently altered yet again. Here

¹ London Exhibition No. 1275. ² London Exhibition No. 1170. ³ P. 85. ⁴ HOBSON, *Handbook*, Fig. 49. ⁵ Catalogue, Pl. XCIV. ⁶ Catalogue, Nos. C188 and 218.

WARES OF TING TYPE

were found many sorts of northern Chinese pottery, including most notably much cream-coloured porcellanous stoneware. This is of a type which has become known as Chü-lu Hsien ware, though there is no proof that it was made at the town. It shows an admirable freedom in its forms (PLATE 71A and B), which are nevertheless of monumental simplicity, with a predominance of lobed or melon-shaped and globular vases and high-shouldered and ovoid jars with short narrow necks. The characteristic crazing and staining of the wares were not intentional but due to the accidents of immersion and burial. The Chü-lu types evidently represent the less conservative Chinese preference as distinct from the 'official' taste of the Imperial Ting; and it is probable that they were made at Tz'u Chou or some other northern pottery rather than at Ting Chou itself.

Of the minor factories reputed to have made the Ting type in Sung and Yüan times, the following call for notice.

In the province of Anhui, potteries at Su Chou and Ssü Chou were mentioned in the *Ch'ing-po Tsa-chih* (1192) as making imitation Ting wares in the Chin (Tartar) period, but some sleek wares in the Palace Collection attributed to the former¹ seem to be in Ming style. The *T'ao Lu* also mentions a white ware made at Hsüan Chou in the same province. In the province of Kiangsu, according to the *T'ao Lu*, white wares were made at Pai-t'u Chêng ('white earth village') in the district of Hsiao Hsien. The two present provinces of Kiangsu and Anhui were formerly one, with the name Kiangnan, and this is traditionally given to a distinct class of cream-coloured stonewares with buff or cream glaze and rather matt orange-skin surface (PLATE 59), sometimes with moulded decoration of key-fret and the like. In style the shapes of these suggest an early Ming rather than a Sung date. It should be mentioned that the late Malcolm Farley stated that the 'Kiangnan Ting' type was proved by wasters to have been made in Fukien province; but unfortunately Farley's evidence remains unpublished. Wasters of rough grey and cream-coloured ware from Hsiao Hsien in Kiangsu are in the British Museum,² but these bear no resemblance to the 'Kiangnan Ting.'

Four potteries in Shansi province are recorded by the *T'ao Shuo* as at Ho Chou, where a goldsmith named P'êng Chün-pao in the Yüan period made cups copying the Ting ware; specimens of these with incised decoration of dragons and *t'ao-tieh* masks were sent to the London Exhibition from the Palace Collection;³ at P'ing-yang Fu, where O. Rücker-Emden found a specimen of yellowish-white ware;⁴ at P'ing-ting Chou, to which is attributed a cream-white plate with finely incised dragons and clouds;⁵ and at Yu-tz'u Hsien, where coarse wares only are said to have been made.

In the neighbouring province of Shensi a kiln at Yao Chou is named in the *Ching-po Tsa-chih* (1192), and Rücker-Emden found there fragments of a yellowish-glazed grey ware.⁶

From Chia-ting (Kiating) in Szechüan, in the extreme west of China, a box and cover of *t'u Ting* type in the British Museum⁷ is unconvincingly associated with the pottery supposed to have existed at Ta-yi, in the T'ang period.⁸

¹ London Exhibition Nos. 1292, 1293, 1295, 1296. *Chinese Government Catalogue*, Nos. 96 to 99.

² R. L. HOBSON, 'Some potteries in Kiangsu and Anhwei', in *Trans. O.C.S.*, 1924-25, p. 25; *Eumorfopoulos Catalogue*, Nos. C232, etc. ³Nos. 2608, 2723. *Chinese Government Catalogue* Nos. 113 to 115.

⁴ *Chinesisches Frühkeramik*, Taf. 27B. ⁵ *Chinese Government Catalogue* No. 100. ⁶ *Op. cit.*, p. 120.

⁷ HOBSON, *Handbook*, p. 35, fig. 51. ⁸ P. 48.

CHIEN AND OTHER WARES

Of the potteries in Kiangsi province, besides those already mentioned, there is record in the *Memoirs of Chiang Ch'i*, published in the *Annals of Fouliang* (1322), that in the Yüan period potters were at work at Lin-ch'üan, to the south of Ching-tê Chêñ, and at Nan-fêng Hsien; and according to the *T'ao Lu* these made cream-coloured wares coarsely decorated, and wares of *t'u Ting* type respectively. Examples of the Lin-ch'üan ware were sent to London from the Palace Collection,¹ and a cylindrical brushpot in the Victoria & Albert Museum, with dragons finely and vigorously modelled in openwork relief,² has been identified by its resemblance to them. The Ming wares in Ting style made at Ching-tê Chêñ and elsewhere will be discussed on another page.

Tz'ü Chou, Chien and other Stoneware and Porcelain

It was recently remarked by an official Chinese historian of pottery that 'some of the Tz'ü Chou, . . . the Chien-an, and the Chien-yang porcelains have something to recommend them.'³ It was to be inferred that they are artistically almost negligible, and no specimen of the first-named and only two bowls of the Chien ware were in fact sent by the Government to the London Exhibition. This attitude is characteristic of Chinese official taste, and it may be taken for granted that the wares now to be described would not be regarded as of the highest class by some Chinese connoisseurs. Yet they appeal to the same taste as most kinds of Chinese painting, and there can be no doubt that their beauty is appreciated by many other Chinese, of less orthodox and conservative inclination. Their merits are those that spring from vitality freely expressed in form and colour and of sensibility alert to perceive the beauty of accident, rather than the merits of patient and laborious striving after a refined perfection. They are the merits of the sketch, which so often conveys in its rapid notation a creative fancy or an impression of beauty that would be lost in a so-called finished picture, with its conscientious naturalism. The sketch gives us the moment of vision, the artist's sensibility immediately expressed; the picture is the result of studied observation and rational knowledge.

The classical wares described in the foregoing pages are not always without these merits, but they embody as a rule the Chinese care for fineness of substance and pleasing textures, for soft luminous colour and unassertive form rather than the more adventurous sort of beauty. The wares now to be described are no less beautiful, but in another and perhaps to Western eyes more satisfying way. They were little discussed by the older Chinese writers and little can be affirmed about their origin, until excavation and further study give more exact information.

The black-glazed Chien wares, thus reluctantly admitted to the canon in the passage just quoted, were made in Fukien province, at first at Chien-an, where a black or dark grey

¹ London Exhibition Nos. 2503, 2610 and 2617; *Chinese Government Catalogue*, Nos. 116 to 118; also *David Catalogue*, Pl. CVII; and *Eumorfopoulos Catalogue*, No. C193. ² BERNARD RACKHAM, 'The earliest arrivals of pre-Ming wares in the West', in *Trans. O.C.S.*, 1923-24, Pl. 5. ³ KUO PAO-CH'ANG, in *Chinese Government Catalogue*, p. 14.

CHIEN AND HONAN WARES

coarse stoneware body was used, and later at Chien-yang, where a coarse and opaque grey or whitish porcelain was the rule. The glazes were for long famous; a 10th century miscellany quoted in the *T'ao Shuo* makes the now familiar comparison with partridge feathers (PLATE 50A), and in the following century Ts'ai Hsiang, author of a book on tea called the *Ch'a Lu*, speaks of the black cups of Chien-an, 'marked like hare's fur' (PLATE 50B and 50C). These black-glazed cups and bowls, which were almost the sole productions of the kilns, were from the earliest Sung times greatly admired in Japan, where they were known as '*temmoku*',¹ a name freely adopted for the ware in Europe and America. The long-continued Japanese cult of *temmoku* has left no doubt about the identification of the ware, but the site of the earlier kilns in the Chien-ning district was not located until 1935, when they were visited by J. M. Plumer.² The black-bodied wares of Chien-an (the *wu-ni* ware of the Chinese) owe their characteristic intense black, at times almost blue-black glaze, with its brown and silvery markings, to ferric oxide, which has partly crystallized out on the cooling of the glaze.³ In one rare type the glaze is a cloudy yellow, but this is doubtfully assigned to the Chien-an kilns. It is their beautifully marked glazes, freely and thickly applied, slow-flowing and congealing in drops, which give these wares their great and peculiar charm. In form they show but a limited range. Larger pieces were made at Chien-yang (PLATE 50A), but the productions of both places included little but conical tea-bowls.

The black- and brown-glazed wares made in other parts of China and also, rather loosely, called *temmoku*, show on the other hand a great variety of interesting shapes.

Two other principal sorts of black-glazed ware are distinguishable from the Chien. The most important of these were made in Honan province, at places still not certainly located, and probably elsewhere in northern China. They include vases, bottles and ewers, as well as bowls and dishes, of a light buff or grey stoneware; a coating of black slip on the foot is sometimes found,⁴ and suggests the conscious imitation of the Chien ware. The shining brownish-black glaze was also derived from iron and is often of very rich tone with a golden brown cast appearing noticeably in the thinner places. It is stated by Dr. Kuo Pao-ch'ang⁵ that such a 'golden black glaze' was produced in the Sung period at Shên-hou Shan in Honan, but the wares from this place have not been identified in the West. The technique of black glazes was certainly also mastered at the Tz'u Chou group of potteries in southern Chihli, and black-glazed ware is mentioned in the *Ko-ku Yao-lun* as a product of the kilns of Ting Chou. A bowl in the David Collection,⁶ of white porcelain, with a black glaze showing yellowish brown at the edges, was a gift from the 19th-century Emperor Kuang Hsü, by whom it was described as 'black Ting'.

¹ The name is supposed to be that of a mountain in the district called T'ien-mu (Japanese, *temmoku*, sometimes pedantically written *tenmoku*), but this is disputed by P. PELLION (op. cit., p. 34), who declares that there is no such mountain in Fukien province (though there is a mountain of the name in Chekiang), and incidentally points out that the Chien-an district was famous for tea. According to another account the Japanese Zen Buddhist monks had studied at a monastery on the T'ien-mu Shan in Chekiang, and had brought back to Japan the Chien ware tea-bowls they had used there. ² 'The place of origin of the world-famous Chien ware discovered', in *Illustrated London News*, October 26th, 1935, and 'A note on the Chien *yao* (*temmoku*) kiln-site', in *Ostasiatische Zeitschrift*, XI (1935), p. 193. ³ Compare A. L. HETHERINGTON, *Chinese Ceramic Glazes*, pp. 20-32, and 'The chemistry of the *temmoku* glazes', in *Trans. O.C.S.*, 1923-24, p. 26. ⁴ *David Collection*, Pl. LXXXI. ⁵ *Chinese Government Catalogue*, p. 20 (authority not stated). ⁶ *Catalogue*, Pl. LXXXIII.

HONAN & OTHER BLACK- AND BROWN-GLAZED WARES

Numberless other important examples of the Northern black glazes could be cited. Those here figured (PLATES 51 to 55) range from the sophisticated and exquisitely finished bowl with vertical ribs drawn in slip under the glaze (PLATE 53B), to the magnificently rough and free large vase in PLATE 55, where the glaze running down unevenly makes a sort of counterpoint with the strongly marked horizontal ridges left by the thrower's fingers. Precise dating is impossible in the absence of documentary pieces, but the analogy of painted ware suggests a date not before the 12th century for this big vase, which was perhaps made at one of the Tz'u Chou potteries. Something of the flower-like quality of form peculiar to the T'ang suggests an early date for the small vase in PLATE 54A, which may have been made in the 10th century.

In one variety of Honan *temmoku* the edge is glazed with a band of white, making an effective contrast with the black glaze of the rest of the bowl¹, and some of the marbled wares described under the heading of the T'ang period² were evidently made at the same pottery.

The Honan black glaze was capable of the same modifications as the Chien glazes, by which streaks of brown or silvery grey were made to appear in or on the black glass of the glaze proper. The potters, with great skill, learned to control the markings to an extent never achieved by the makers of the Chien wares. The grey crystals were brought together to form a regular pattern of dots, as in the famous 'oil-spot glaze', especially admired by the Tea-Masters of Japan, of which a fine specimen is here figured in PLATE 51A. The silver-grey which almost covers the black glaze of the large jar figured in PLATE 52 was probably formed in this way, but perhaps unintentionally; the jar has sometimes been erroneously called Chün ware, but its fine shape can be paralleled in the Honan *temmoku* and not in the Chün, and it is without the blue tone invariably present in the Chün glaze. In another exceptional type, represented by an apparently unique bowl in the Oscar Raphael Collection³ the black glaze has developed spots of sealing-wax red, of varying sizes.

The brown form of the iron oxide could be made to cover the whole surface of the piece, as on the very beautifully shaped bowl in PLATE 54C. This also is a specimen of early Sung form, inclining to the T'ang style; it is made of a light buff stoneware and may be a specimen of the purple or, rather, red-brown⁴ ware, made at Ting Chou, according to the *Ko-ku Yao-lun*.⁵ Examples of this 'purple Ting' found in Corea,⁶ have been claimed for a local manufacture. But unquestionable Chinese wares have also been found in Corea and these brown-glazed pieces were perhaps imported. Broad-based vases⁷ suggest a T'ang date for some of these wares, unless they were in fact made in Corea, where T'ang influence was still strong in the 12th and 13th centuries. The type is known in Japan as *kaki temmoku*, after the brown colour of the ripe persimmon (*kaki*) fruit. The glaze is

¹ These have been stated to be productions of a pottery at P'êng Ch'êng in the Tz'u Chou district, 'where they have been made ever since the Sung Dynasty' (R. L. HOBSON, 'Peking notes', in *Trans. O.C.S.*, 1928-30, p. 37). ² P. 54. ³ London Exhibition No. 1149. ⁴ The Chinese colour-name is said to mean purple or dark red-brown. The 'red Ting' mentioned in the *Memoirs of Chiang Ch'i* (1322) was probably the same ware. ⁵ A. L. HETHERINGTON, 'Purple Ting', in *Trans. O.C.S.*, 1928-30, p. 28. ⁶ Such as a cup, saucer and stand figured by BERNARD RACKHAM, *Le Blond Catalogue*, No. 118, Pl. 37, called Chinese and attributed to the T'ang period. ⁷ Such as Eumorfopoulos Collection No. B255; Prince Yi Collection, *Album*, No. 134; Victoria & Albert Museum, *Review of Principal Acquisitions*, 1917, Fig. 6.

'KIAN TEMMOKU'

one of the supreme achievements of the Chinese potter. Tea-bowls of 'hare's fur' Ting ware are also mentioned in the *Ch'a Su* by Hsü Tz'ü-shu, quoted in the *T'ao Shuo*, but these have not been identified.

Brown ('rust-coloured') markings of the same origin as the *kaki* glaze were made to appear in freely painted designs on the black glaze, in a manner peculiar to the Honan wares; the bottle of typical form in PLATE 54B and the monumental pot in PLATE 53A are examples of two manners in this sort of decoration.

The other principal group of *temmoku* comes from Kiangsi. The *Ko-ku Yao-lun* spoke contemptuously of thick and coarse brown wares from Chi Chou, and many specimens known to the Chinese dealers as 'Kian ware' were for long on the market before A. D. Brankston visited the kiln-site at Yung-ho in the Chi Chou district, in the modern prefecture of Chi-an Fu (Kianfu), and finally identified the type.¹

The 'Kian wares' are chiefly bowls, obviously made in emulation of Chien ware, of a buff stoneware with either a cloudy or speckled brownish glaze, or a rather lustreless black, in which patterns appear in brownish black or light brown respectively. Examples of each kind are figured in PLATE 51B and C. The patterns appear to have been painted on the unfired glaze and have frequently become distorted in the firing. The motives include phœnixes, rosettes and other formal flowers and foliage, written characters, and geometrical devices arranged symmetrically; shapeless blobs and a rough criss-cross of curved lines in grey brown on black also occur. Crudely mottled and splashed brown and yellow glazes appear to be imitations of the Honan rust and black. The shapes of the 'Kian *temmoku*' bowls are apt to be clumsy; they are crudely conical or have roughly turned-out rims. In fact the whole class is decidedly the least admirable of the three, comparing unfavourably with the best Honan wares, with their sensitive distinction and vitality and the Chien, with its almost barbaric simplicity and directness.

Also in Kiangsi, not far from Ching-tê Chêñ, is the kiln-site of Hu-t'ien, where Brankston² found wasters of brown-glazed stoneware. The *Memoirs of Chiang Ch'i* (1322) and the *T'ao Lu* both mentioned 'yellow black,' that is to say, brown, wares as made at Hu-t'ien, and these were perhaps similar to the T'ang wares of Hung Chou, also in Kiangsi province, mentioned in the *Ko-ku Yao-lun*³ as of the same 'yellow-black' colour. These T'ang wares were perhaps the precursors of both the 'Kian' *temmoku* and the Hu-t'ien wares mentioned above.

But the most important wares traced by Brankston to the Hu-t'ien and other sites in Kiangsi are the so-called *ying ch'ing* porcelains, which are found in many parts of China and Corea. Their place of origin for long remained in doubt,⁴ and is still not quite finally determined.

The name *ying ch'ing* ('shadow blue')⁵ is a Chinese dealer's term of recent invention. The ware, which has reached Europe in surprisingly large quantities, is a thin translucent white porcelain, with a coarse sugary fracture, burning to a faintly reddish colour where the body is exposed to the fire. It is covered with a clear glaze of more or less bluish and

¹ A. D. BRANKSTON, 'An excursion to Ching-tê-chêñ and Chi-an-fu in Kiangsi', in *Trans. O.C.S.*, 1938-39, p. 19. ² *Loc. cit.*, p. 22. ³ Compare p. 48. ⁴ They were conjecturally identified with the Ju type and even with the Ch'ai: compare note on p. 66. ⁵ The name is sometimes written 'yin ch'ing', but *yin* (shade, in the sense of shelter) seems to be less appropriate than *ying* (shadow, as opposed to form). I am indebted to Miss Jean Barrie for a note on these words.

YING CH'ING WARE

faintly greenish tone, which is naturally deepest in the 'shadows' and incisions where the glaze has pooled. The bowls and dishes, which are by far the commonest *ying ch'ing* ware, were apparently fired mouth downwards and the bare edge was sometimes covered with a copper rim, as on the Ting-ware bowls.

The *ying ch'ing* shows a wide variety of shapes, bronze forms being relatively few. Many ewers include some suspected of being forgeries, and others in the form of bamboo shoots which may have been made for, or actually in, Corea. Some of the most beautiful vases, such as that in PLATE 61A, may be paralleled among specimens found in Corea, but these may, of course, have been imported from China. Oviform vases (PLATE 60B), covered boxes, lobed dishes, and conical bowls, are all characteristic. The beautiful small vase with lobed mouth in PLATE 60A recalls in shape such Honan ware as the specimen in PLATE 54C.

Incised decoration of varying merit is characteristic, the finest specimens equalling the best Ting (PLATES 60B and 61B). Combing was used as on the Northern celadon, but dotted lines seem peculiar to the *ying ch'ing*. Moulded decoration is also like that on the Ting; it is in fact sometimes difficult, in the case of specimens with almost colourless glaze, to separate the two types. Some of the moulded pieces are of poor soft quality, easily rubbed and discoloured, and these, and indeed many other specimens of *ying ch'ing*, may have been specially made for mortuary purposes, unless they are forgeries, which undoubtedly abound.

The *ying ch'ing* wasters found by Brankston at Hu-t'ien have not been published, but they are described as including 'thinly potted wares with engraved designs'. *Ying ch'ing* was also found by him at Yung-ho, and a fragment of greyish-blue ware with a deeply carved all-over design of phœnixes suggested that a famous ewer in the Eumorfopoulos Collection¹ was made at this kiln, perhaps in the 10th century. Other sites in the neighbourhood visited by Brankston, at Nan-shan and Hsiang-hu, produced wasters of *ying ch'ing* type. Hsiang-hu is described in the *Memoirs of Chiang Ch'i* (1322), as making a 'lustrous' ware, and in the 18th century the potter T'ang Ying mentioned Sung fragments then to be found on the site, which he described as of pale green and *mi-sê* ('roasted rice') colour.² A bowl with incised decoration and a leaf-shaped brush-washer, sent from the Peiping Palace Collection³ as Hsiang-hu ware, were bluish glazed in the style of the *ying ch'ing*. Other places are thought to have made wares of the type, but no proofs relating to particular regions have yet been published. Specimens were found in the north at Chü-lu Hsien, and in the south the late Malcolm Farley (it is said) discovered fragments of *ying ch'ing* type at Tê-hua in the province of Fukien. For the productions of these districts we must await further evidence. The *ying ch'ing* possibly made in Corea will be further discussed under that heading.



Painting with the brush in fired colours first appears as a regular mode of pottery decoration in the course of the Sung period and its origins must now be considered. The wasters and fragments discovered by Brankston in the Ching-tê Chén district have a certain bearing on the question, particularly on the subsequent history of the porcelain of that centre, which will be discussed on many later pages of this book. But the typical

¹ Catalogue, I, No. 497. ² HOBSON, C.P. & P., I, p. 71, and II, p. 228. ³ London Exhibition Nos. 936 and 1647; Chinese Government Catalogue Nos. 103 and 104.

PAINTED WARES

porcelain-painting of Ching-tê Chén was in blue or overglaze enamels and probably did not begin before the Yüan period. The earlier brush-painting of the northern factories therefore calls for description first.

The earlier Chinese commentators hardly mention painting on wares of the Sung period, and it is highly improbable that it was much practised before that time. Isolated examples confidently attributed to the T'ang period¹ belong rather to the type of decoration in coloured glazes kept apart by incised lines, and the few instances of free brush-work usually called T'ang may well be of later date.² They do not in any case imply anything like an accepted vogue or a settled practice. The *Ko-ku Yao-lun* speaks of the Tz'ü Chou wares as bearing engraved and painted³ ornament; and it is to this factory that painted decoration on Sung pots is usually referred. It is certain, however, that the Tz'ü Chou type was made elsewhere. Potteries at Po-shan in Shantung, for example, are a likely source of the wares of the type found at Wei Hsien in the same province.⁴ Crudely painted fragments were found as wasters at Hsiao Hsien in Kiangsu,⁵ and it seems certain that the potteries at Ting Chou and elsewhere in northern China also produced painted wares. Painted Ting is in fact mentioned (unfavourably) by the old Chinese writers. Potteries at Yang-ch'êng in Shansi province making black-painted wares are mentioned by Dr. Lo Chên-yu,⁶ and the *T'ao Lu* speaks of pottery made at Hsü Chou in Honan which was comparable with that of Tz'ü Chou. Wasters of Tz'ü Chou type from Chiao-tso in northern Honan are in the British Museum, together with a slip-painted jar from Yo Chou in Shensi.⁷

There is actually no reason to suppose that the use of painting on these wares was not a sheer innovation due to the Chinese potter himself. Having at command a suitable black or brown ceramic pigment, he would naturally wish to embellish the vessels he had made with expressive brushwork of the sort he admired in ink painting. But it is possible that a stimulus was received from a foreign country, as was so often the case in the history of Chinese pottery, and here a likely source suggests itself in the Persian and Syrian wares of the 12th and 13th centuries. Painting in black under a clear or turquoise-coloured glaze was a characteristic decoration on those wares, and the Persian designs of stylized foliage often show an unmistakable kinship with the Chinese. But in the absence of precise dating for the earliest painting of the kind, from either country, the tiresome question of priority and initial indebtedness cannot be solved; the styles were parallel and contemporary and shared 'the inspiration of the time'.

Influences (or parallels) from the same source may be traced for another rather earlier

¹ P. 53. ² Thus of the two examples in the Eumorfopoulos Collection with painting in black (Nos. 419 and 421), under a green glaze supposed to be of a type peculiar to the T'ang period, one appears from its design with 'false gadroons' on the shoulder to be not earlier than Ming; the other is a pear-shaped bottle of a T'ang form with a painted design like the engraved designs on Sung porcelain, and could well be a Sung survivor of 'T'ang green glaze' (compare p. 61). The painting in white slip on two others (Nos. 420 and 422) resembles that on a Sung bottle to be mentioned presently (PLATE 70). ³ The words used are said to mean literally 'embroidered ornament', but are generally taken to refer to painting. ⁴ B. LAUFER, *Chinese Pottery of the Han Dynasty*, p. 312 ('Mortuary Pottery of the Sung Dynasty'). ⁵ R. L. HOBSON, 'On some Potteries in Kiangsu and Anhwei', in *Trans. O.C.S.*, 1924-25, Pl. 6(3). ⁶ Cited by PAUL PELLiot, *op. cit.*, p. 53. ⁷ HOBSON, *Handbook*, pp. 38, 39; compare also p. 89. An imposing vase shown at the London Exhibition (No. 1246) with black painting of a dragon and an inscription referring to 'the Liu family', said to have come from Ch'ing-ho Hsien near Tz'ü Chou, seemed to me an object of uncertain date.

TZ'Ü CHOU WARES

class of Chinese work in what is conveniently called the *sgraffiato* technique.¹ Several varieties of the Persian so-called *Gabri* wares with green and yellowish glazes employ this technique, and the Tz'ü Chou practice may have been the result of some contact with the Near East. The Persian wares are of undetermined date, vaguely 10th-12th centuries, and this corresponds approximately with the period of the Sung potter's earliest use of the process.

The potteries of Tz'ü Chou (formerly included in Honan province, but latterly belonging to Chihli, now called Hopei) have a very long history. Wares from the place were mentioned in the *Ko-ku Yao-lun* (14th century) and were favourably compared with those of Ting Chou. The kilns are stated by the *T'ao Lu* to have been started in the early part of the Sung period, and they have continued at work until the present day. Several marked specimens with an old name for the town, 'Hsiang', as well as the modern practice and materials, help to identify the Tz'ü Chou types, and a few dated pieces indicate the chronological sequence, which seems to correspond to some extent with that of the comparable Persian wares just mentioned. The usual material was a grey stoneware; cream-coloured, brown and black slips and glazes in great variety were freely used in ingeniously contrived combinations.

The plain black- and brown-glazed wares of Tz'ü Chou have not been identified with certainty (though vases like that in PLATE 55 may be among them). The white wares were stated by the *Ko-ku Yao-lun* to be like the Ting, but without the 'tear stains'. It has already been suggested that some of the white wares found at Chü-lu Hsien were perhaps made at Tz'ü Chou.

But it is the *sgraffiato* and painted wares of the town which form a series of the greatest beauty and interest, dating from the 11th and 12th centuries at latest onwards.

A head-rest in the British Museum,² with grey body and *sgraffiato* decoration of formal chrysanthemums cut through a layer of white slip under a veil of cream-coloured glaze, bears a date corresponding to 1071. A beautiful example of the same form figured in PLATE 66B evidently came from the same kiln, and the vase in PLATE 63 shows a comparable technique and materials and an even greater breadth of style. The bottle in PLATE 66A belongs to the same group of 11th or 12th century pale grey and cream-coloured *sgraffiato* wares. Plates and dishes are rare in early Tz'ü Chou ware and a dish of this class formerly in the S. D. Winkworth Collection³ is noteworthy on this account.

Some bottles and vases with dark-brown or black glaze cut through to a light buff or grey body probably date from the 13th century and later. A bottle in the Eumorfopoulos Collection (British Museum),⁴ engraved with a *putto* among foliage (a remarkable survival of Hellenistic influence), bears a date corresponding to 1305. The vase in PLATE 67A is of characteristic early shape; its class is remarkable for the boldness with which the scratched lines are drawn with a blunt instrument. The flowers on the dish in PLATE 67B show a different treatment of the same materials; this rare masterpiece is in a Corean collection and may possibly be of local make.

Later use of the black-glazed *sgraffiato* is seen in the two widely different types figured in PLATE 64 and 68B. In the latter the design is drawn with characteristic deliberation; formal flowers appear on other pieces of the same class, with the same hard schematic

¹ See note on p. 20. ² HOBSON, *Handbook*, Fig. 53. ³ HETHERINGTON, *Early Ceramic Wares*, Pl. 34 (1)
⁴ Catalogue No. C418; HOBSON, *Handbook*, Fig. 54.

TZ'Ü CHOU WARES

effect. The other is remarkable for the freedom and gruff power with which the design is drawn. Both are familiar types of uncertain date. The vase in PLATE 65 surprisingly resembles the Han proto-porcelain in its primitive type of brown glaze; its scratched (not *sgraffiato*) decoration has freedom and a peculiar charm; its border of bold key fret pattern is like that on some of the black-glazed class and suggests a date in the 14th or 15th century.

The globular jar in PLATE 68A with pale buff grey and cream-coloured body and slip bears a strong incised design of almost-Gothic scrolls, suggesting a date in the T'ang period, which its form might also seem to confirm. The small pot in PLATE 69B, the shape of which is curiously like a Persian (or Italian) *albarello*, is of the same beautiful materials as the globular jar; here with probably unconscious art the potter has made his freely drawn vertical incised lines play easily across the sharp turned horizontal ridges, and allowed the creamy slip and glaze to veil and soften the upper part of the pot while leaving the foot bare and strong. The jar in PLATE 69C is of somewhat similar stoneware but probably of much later date. On this a 'resist' of some kind was used to produce the pattern of foliage reserved in the slip; actual leaves appear to have been used on some similar pots, as well as on some Honan *temmoku* bowls,¹ with trivial effect.

Two exceptional types call for mention before the painted Tz'ü Chou ware is described. The decoration on the tall vase in PLATE 62 is inlaid in black slip, recalling the technique of some 13th and 14th century Corean celadons, while the drawing of foliage and its austere style suggest that it is of the same or an even earlier date. A large vase of similar form in the Eumorfopoulos Collection² is also noteworthy as an example of the use of light and dark brown marbled glazes together with painting.

The typical Tz'ü Chou painting is in black or brown; these colours are prepared from iron-charged ochreous earths or clays and are among the most satisfying at the potter's disposal. In one rare early class, found at (among other places) Wei Hsien in Shantung,³ the painting is under a turquoise-blue glaze unmistakably recalling the Persian practice; and the use of this colour was revived in some other, much later, specimens dating apparently from the 15th century. A new and distinct style of painting over the glaze in red and green enamel colours appeared early in the 13th century and was to become very familiar on Chinese porcelain for several centuries afterwards.

Painting in black of the Tz'ü Chou type was already being practised before 1108, the date of the destruction of Chü-lu Hsien.⁴ What is apparently one of the earliest styles (PLATE 72A) is decidedly Persian in motive though distinctly Chinese in the feeling of the brushwork. For the rest, no classification or serious attempt at dating has yet been made for a body of work which obviously covers a period of several centuries. The Sung tradition is evident in all, and even quite recent work may have great merit. The calligraphic brushwork on the bowl in PLATE 72B has a grave precision which is entirely Chinese. Of quite another order but equally sensitive and direct is the painting in white slip on a brown ground in Mr. Oppenheim's vase in PLATE 70, which from its shape seems likely to date from the 13th century. The globular jar in PLATE 69A is probably a Sung piece, but one made for common use. It is none the less admirable for its well-judged use of slip as a ground for bold and rapid painting of characters apparently indicating its

¹ Eumorfopoulos Collection No. C425; London Exhibition No. 1150; HOBSON, C.P. & P., I, Pl. 43 (1).

² Catalogue, No. C271. ³ B. LAUFER, *op. cit.*, p. 316. ⁴ Pp. 79 and 89.

TZ'Ü CHOU WARES

destined contents. As a common pot for use, achieving the status of a work of art, it recalls the English mediaeval wares. The three specimens in PLATE 73 may be much later. The jar with a sprawling phoenix (PLATE 73B) belongs to a distinct class with powerful almost abstract designs in which details are scratched in the heavy black-brown pigment.¹ The jar painted with a hare (PLATE 73A) is one of a class on which plants and animals are beautifully rendered in a few swift strokes of the brush.² The dish in PLATE 73C may well be quite modern, but still shows the happy unobtrusive skill that comes from a centuries-old tradition. Though shape and scheme of decoration point to a Ming date for the *potiche* in PLATE 75B, it is nevertheless painted in the admirably free Sung style. The vase in PLATE 72C is probably 18th century, but for all its prettiness is still in the Sung tradition.

Some dated and inscribed pieces, unfortunately not of fine quality or typical, call for mention at this point. Two head-rests in the Eumorfopoulos Collection³, painted with small figures and bamboos and loose small floral diapers, are each inscribed in stamped cartouches, the one reading 'Made by the Chang family in Old Hsiang' (an old name for Tz'ü Chou), the other 'Made by the idler of the bank of the Chang' (a river near Tz'ü Chou), with the potter's name 'Wang Shou-ming.' They were thought by Hobson, on account of the manner of the marking, to be of 17th-century date, until it was discovered that another head-rest, in the David Collection,⁴ with low-relief decoration of formal chrysanthemums covered with a black glaze mottled with reddish brown, also bears in stamped cartouches the inscription 'Made by the Chang family', with a date corresponding to 1056. Head-rests painted with landscapes in black are said to have been found on the site of Chü-lu Hsien,⁵ and should therefore date from before 1108. A flat-sided flask in the Eumorfopoulos Collection⁶ of a form familiar in 15th-century blue-and-white, with painting in brown of small figures in a free style resembling that on the Wang head-rests, is inscribed 'Made by the Ho family at Po-shan' (in Shantung). Lastly a jar, again in the Eumorfopoulos Collection⁷, painted with fishes in black, bears the mark of the Wan Li period.

Figure-modelling was also done in the Tz'ü Chou type of ware. A potter named Wang (among others) is stated⁸ to have made small figures at Yen Chia-chüang near Chang-tê Fu in the neighbourhood of Tz'ü Chou. Figures of little merit, glazed and painted in Tz'ü Chou style or enamelled in red and green,⁹ are well known and may date from the 13th century, but are more probably Ming. A large formal bust of an Emperor in the David Collection,¹⁰ covered with a thick grey-white glaze and painted with touches of brown, bears the inscribed name of the Kuang Tsung period of the Sung Dynasty (1190-95).

Painting under a turquoise-blue glaze belongs to several distinct classes. It appears on the rare vase, perhaps of 13th century date, figured in PLATE 74B; a somewhat similar vase in better preservation was in the Eumorfopoulos Collection,¹¹ but the drawing on this

¹ HOBSON, C.P. & P., I, Pl. 30(4) and *Eumorfopoulos Catalogue*, No. C322, are other examples of this class. ² *Eumorfopoulos Catalogue* No. C.366 is of the same origin. It suggested that the wares of this class, with glaze often discoloured to a pinkish brown, came from potteries at Yo Chou in Shensi, where painted vases of Tz'ü Chou type have been made until modern times: compare page 86 above and HOBSON, C.P. & P., I, p. 199. ³ Nos. C309 and 310. ⁴ Catalogue, Pl. LXXX. ⁵ See p. 79; *Trans. O.C.S.*, 1928-30, p. 34. ⁶ No. C299. ⁷ No. C308, wrongly described on p. 39 as painted in red and green. ⁸ PAUL PELLIOT, *op. cit.*, quoting Dr. Lo Chén-yu, p. 53. ⁹ Such as *Eumorfopoulos Catalogue*, No. C337, 338. ¹⁰ Catalogue, Pl. CIV. ¹¹ Catalogue No. C320.

VARIOUS SUNG PAINTED WARES

lacks something of the wild power of the specimen illustrated. Painting of plants in the early ('Persian') style was sometimes done under a green glaze; a famous and beautiful vase of the kind was in the Eumorfopoulos Collection,¹ and is now in the British Museum. The later black painting under turquoise belongs in style to the early part of the Ming period and calls for only brief mention here. The familiar *mei p'ing* form of vase like that in PLATE 75A can be paralleled in 15th-century Ming porcelain painted in underglaze blue. A well-known vase of the kind in the British Museum² is in fact almost identical in theme, motives and handling with the blue-and-white jar here figured in PLATE 110; but the former has a red stoneware body covered with white slip under the turquoise glaze, while the latter is, of course, of white porcelain of Ching-tê Chén type, and it is therefore unlikely that either of these was made actually at Tz'ü Chou. The painting on the vase in PLATE 75A also resembles that in blue on the porcelain, though no exact parallel can be cited; the border of key-fret is, however, like that on wares of Tz'ü Chou type, both *sgraffiato*-decorated and painted, and it occurs again on a jar in the Eumorfopoulos Collection dated 1446.³

Painting in red and green overglaze colours was an innovation of first-rate importance; but the Sung practice in this earliest of all enamel-painting on porcelain gave no hint of the laborious and miniature-like work to be done in such colours in later times; it was bold and free and hardly distinguishable in manner from the painting in black and brown. The typical dish in PLATE 74A closely resembles in style a specimen in a Japanese collection with a date corresponding to 1201.⁴ The place of origin of the class has not been discovered; it is unlikely to be Tz'ü Chou itself and a Southern Chinese origin is suggested by the use of a rough spiral motive similar to one appearing on primitive blue-and-white believed to have been exported from the south. A rare dish of a different class, formerly in the Burchard Collection,⁵ bore a foliage pattern in red and green, less wild than the foregoing, but of exceptional beauty. Some tall ovoid vases also stand a little apart; they are of a well-known late-Sung type with four loop handles on the shoulder, and are sketchily painted with birds and hares and chrysanthemums in a palette including dull yellow as well as red and green. Later use of these colours on wares of Tz'ü Chou type follows the styles current on Ching-tê Chén porcelain of the Ming period, but with a certain bold simplification that is often effective. The mark of Wan Li occurs on these occasionally.

Painting in underglaze blue has not yet been discussed in this chapter, though its use is often said to have begun in the Sung period. Its development belongs, however, chiefly to the Ming period and is associated with the rise of the potteries of Ching-tê Chén to dominant importance. This will be described in the next chapter; but a last word on the subject of the pre-Ming work of the district may usefully be added here.

The importance of the Kiangsi potteries from the T'ang period onwards has several times been pointed out already.⁶ Brown-glazed wares as well as white and light greenish blue (*ying ch'ing*) porcelain have been recorded not only from Ch'ang-nan Chén itself and

¹ Catalogue No. C285. ² London Exhibition No. 1873; HOBSON, C.P. & P., I, Pl. 33(1); Eumorfopoulos Catalogue No. C329; *Art of the Chinese Potter*, Pl. LXXXIII. ³ Catalogue No. C295. ⁴ Figured in *Kokka*, 1921; also in M. FEDDERSEN, *Chinesisches Kunstgewerbe*, Abb. 38. ⁵ Sale Catalogue (1928), Lot 111. ⁶ Pp. 48, 65, 79, 81, 84 and 85.

KIANGSI WARES

from Hu-t'ien and Hsiang-hu nearby, but also from Hung Chou (the modern Nan-ch'ang) to the north, and from Chi Chou (Yung-ho) and Lin-ch'üan in the south of the province. Ch'ang-nan Ch'en was renamed Ching-tê Ch'en in the period of that name (1004-1007), when officially ordered porcelain was first made at the place.

An important source of information regarding the work done at Ching-tê Ch'en in the Yüan period is the account given in the *Memoirs of Chiang Ch'i* (1322), already quoted several times. Chiang spoke in high praise of the white wares of the town, which were sold in distant markets under the name of 'Jao Chou jade', from the name of the principal town in the district. This ware was said to rival in beauty the 'red Ting', and the 'green Lung-ch'üan', though obviously not resembling them, and it seems not unlikely that it was a variety of the *ying ch'ing*. Chiang speaks elsewhere of a *ch'ing pai* (greenish-white) ware, which again suggests the type. But another Ching-tê Ch'en ware of Yüan date, already famous in the time of the *Ko-ku Yao-lun* (1387), and noteworthy as the earliest identified kind of officially ordered porcelain made at the town, was possibly the ware in question. This is the *shu fu* ('Privy Council') ware, marked with that name in characters concealed in the relief decoration of lotus sprays and the like; flat-bottomed dishes and rounded bowls are usual, with a sharp-edged foot-rim of square section.¹ It is a porcelain with a pale bluish-green but opaque glaze, resembling fragments found by Brankston at Nan-shan in the neighbourhood of Ching-tê Ch'en. The *ch'ing pai* glaze described by Chiang Ch'i should be again recalled in this connection.

Little can be affirmed at present regarding the earliest Chinese painting in blue, which is generally stated, on the authority of the *T'ao Lu*, to have been practised at Nan-fêng near Ching-tê Ch'en in the Sung and Yüan periods; but the reference to *ch'ing hua* is not always accepted as meaning painted decoration in blue. Fragments of blue-and-white were found by Brankston together with Sung and Yüan types at Hu-t'ien, but their date is uncertain. Most of the primitive blue-painted specimens claimed for the Sung and Yüan are in fact problematical and more likely to be of Ming date; their roughness may imply a provincial origin or a ware intended for export, rather than an early date. Hobson pointed out an early-looking piece, from Kwei-ki,² not far from Ching-tê Ch'en, of porcelain with an opaque glaze, burnt red at the exposed parts and painted with floral scrolls in dark greyish blue. This was alleged to have been found in a Sung tomb; but though of primitive porcelain it has a border of unmistakable early-Ming style.³ A more likely Sung piece, probably made for export, is a bottle in the H. J. Oppenheim Collection figured by Brankston,⁴ with short neck and small ring handles on the shoulder, painted with a spray of formal foliage in a style quite distinct from the Ming, and resembling the black and brown painting of the Tz'u Chou type.

By the end of the Yüan period, blue painting already anticipating the well-known early Ming style was being done, apparently at Ching-tê Ch'en, as is shown by an example

¹ London Exhibition No. 2238; *Chinese Government Catalogue* No. 119; Eumorfopoulos Sale Catalogue, Lots 143 to 145; BRANKSTON, *op. cit.*, Pl. 4; *Burlington Magazine*, LII (1928), p. 66, pl. B & C., showing the foot of a typical bowl; *Trans. O.C.S.*, 1938-39, pl. 4, p. 25. ² *Old Furniture* VI (1929), p. 4, fig. 3. ³ P. 111. ⁴ BRANKSTON, *op. cit.*, pl. 4B; a similar bottle, found in the Philippines, is figured in W. ROBB (H. O. BEYER), 'New data on Chinese and Siamese Ceramic wares of the 14th and 15th Centuries', in *Philippine Magazine*, XXVII (1930), fig. 14.

COPIES OF SUNG WARES

in the David Collection dated 1352. This and its kindred are reserved for discussion with the Ming blue-and-white in the next chapter.

Later Wares in Sung Style

The Sung styles survived in several sorts of ware made without interruption for a century or more after the end of the Yüan period, and these, comprising celadons, Tz'ü Chou types, etc., have already been described. The wares now to be discussed are those made in deliberate imitation of the Sung classical wares, or reviving their styles.

It was stated in the *T'ao Lu* that the potters of Ching-tê Chén had already begun to make copies of Chün ware before the end of the Sung period, and the books written in the latter part of the Ming period refer to several contemporary potters who excelled in making miraculously perfect copies of particular wares, such as the Ting and the Ko. But what appear to be Ming versions of the Ting ware are usually smooth and lifeless copies of bronze forms, with insignificant incising or moulded low-relief decoration.¹ Some of these imitations of the Ting are technically so amateurish and defective that the glaze has flaked away in places. A 16th-century amateur potter named Chou Tan-ch'üan was famous for his copies of Ting ware; but the tripod incense-burner attributed to him in the Palace Collections² bore lifeless relief decoration of *t'ao t'ieh* masks copied from bronze, and was covered with a lemon-yellow glaze, for which he was also famous. Kao Lien (1591) spoke of 'the recent copies' of Ko ware as inferior, and a potter of Wan Li's reign (1573–1619) named Hao Shih-chiu,³ who signed himself 'The Taoist hidden in a pot', was celebrated for the imitation of Kuan and Ko wares; but the only specimen signed by him sent to London was the entirely different sort of work figured in PLATE 140B. Some undistinguished crackled grey celadon bowls⁴ have been attributed to the 16th century on the strength of Kao's description.

It would seem that the archaism of the late Ming period was never very thoroughgoing; the homage paid to the Sung styles was only superficial. It was very different in the 18th century. The almost slavish antiquarian devotion to past styles shown by Yung Chêng and his son Ch'ien Lung, coupled with the great skill of the potter T'ang Ying, led to the making of many pieces which can hardly be distinguished from the Sung originals. A list of fifty-eight types of ware made for the Emperor at Ching-tê Chén, compiled in 1729 by T'ang Ying,⁵ includes a great number of items which were copies of Sung wares—Kuan⁶ and Ko;

¹ Such as the four-sided vessels in s. w. BUSHELL, *Chinese Art*, Fig. 8; *Eumorfopoulos Catalogue*, No. C.196; *David Catalogue*, pl. CV; etc. ² London Exhibition No. 2069; *Chinese Government Catalogue* No. 189. ³ Compare also p. 131. ⁴ Such as *David Catalogue*, pl. XIX. ⁵ The list has been generally known as that of Hsieh Min, who was at the time Governor of the province of Kiangsi; but it was part of a literary composition of T'ang Ying's entitled 'A Brief Account of the Porcelain Industry': compare SIR PERCIVAL DAVID, 'A commentary on Ju ware', in *Trans. O.C.S.*, 1936–37, pp. 50, 51. The list was translated by BUSHELL (*Oriental Ceramic Art*), and reprinted by HOBSON (C.P. & P., II, p. 223) and in the V. & A.M. *Guide to Later Chinese Porcelain*, p. 74; compare also p. below. ⁶ Confusion is caused by the mention, in T'ang Ying's first item, of the Ta Kuan period (1107–10), which happened to be important in Sung ceramic history; compare p. 66.

LATER WARES IN SUNG STYLE

Ju glazes on a 'copper body', uncrackled and with fish-roe crackle; white Ting wares; Lung-ch'üan glazes, pale and dark; tung ch'ing glazes, pale and dark; Sung mi-sê ('roasted rice colour') glazes, after Sung fragments found at Hsiang-hu. Nine kinds of Chün glaze were imitated, as well as the Canton wares and 'the glazes of Ou', which were themselves copies of Sung Chüns, made by a Yi-hsing potter of that name, Ou Tzü-ming. Ou's date is uncertain, but his reputation as an imitator of the Ko, Kuan and Chün is mentioned in the *T'ao Lu*. The *Po-wu Yao-lan* (1621-27) speaks of his copies of the Chün, which had the usual smooth red-brown body of Yi-hsing stoneware.¹ A specimen in the Victoria & Albert Museum, which may be his work, shows a thick smooth glaze of rather light blue colour with sealing-wax-red patches. The 'Chün glaze of the muffle-kiln', also made by T'ang, presumably referred to blue and green speckled enamels.²

The copies of Ju, Kuan and Ko ware made by T'ang Ying were evidently very close indeed to their originals. Mention has been made of the Ju-type bottle in the David Collection³ which had been accepted as Sung by the Peiping Palace authorities, though it bears the impressed mark of Yung Chêng scarcely legible under the thick glaze. It was at one time supposed that the 18th century copies were of white porcelain dressed with dark slip to imitate the 'iron body' of the Sung ware; but a Kuan-type vase with the Ch'ien Lung mark given to the British Museum by Mr. H. M. Garner shows that a special dark body was sometimes used, while still greater confusion and difficulty are caused by the assertion of the Director of the Palace Museums⁴ that the Sung Kuan ware was sometimes made of a light-coloured clay washed over with 'a dark ferruginous glaze'. The two specimens figured in PLATE 43 were both formerly accepted as Kuan ware; both have a dark body showing through the thick dense jade-like glaze—the vase is of a beautiful luminous pale blue approaching the 'moon white' of the Chinese; the bowl is dark grey. Both are boldly crackled. But the glaze on the base of each shows signs of having been ground away in the middle, and it was contended by those who believed in their Sung date that they were stolen Palace pieces from which an engraved poem by the Emperor Ch'ien Lung had been ground away; but it is far more likely that the grinding has removed the mark of Yung Chêng (a poem would have taken up more space). Imitations made on a pure white porcelain body⁵ are more readily recognized, while thrown shapes may reveal the form-preference of the 18th century rather than that of the Sung period. But many were deceptively moulded in bronze forms (the shape shown in PLATE 43A was an especial favourite), and the mistakes made by the Emperor Ch'ien Lung, confusing originals and copies less than fifty years after their making, are a sufficient indication of the possibility of error.

In the tradition of Sung rather than actual copies are some of the finer Ch'ing wares. Monochrome glazes came strongly into fashion again under K'ang Hsi; and the incised and carved celadons of his reign are seldom copies of Sung or bronze forms, but in characteristic early Ch'ing shapes. The engraving, however, was obviously inspired by Sung models. Also of typical Ch'ing shapes are the vases with black and brown glazes (which tend to be sleeker than under the Sung), the *flambés*, and the pale lavender-blue

¹ The Yi-hsing stoneware is described on p. 135. ² Compare p. 146. ³ Catalogue, pl. V. ⁴ KUO PAO-CH'ANG in *Chinese Government Catalogue*, p. 16, a statement based apparently on the *Liu-ch'ing Jih-cha*, a miscellany by T'ien Yi-hêng (1573): compare *David Catalogue*, p. xx. ⁵ Such as the Chün-style dishes in the David Collection, Catalogue, pl. LXXVI.

SUNG AND YÜAN EXPORT

glaze known as 'clair de lune'. Some of the Ch'ien Lung pieces with the last-mentioned glaze are in bronze forms and were perhaps intended to imitate the Kuan ware, though the smooth 18th century glazes of this kind were usually tinged with cobalt blue, whereas the Sung glazes were coloured with iron and copper alone.

The ash-grey or whitish crackled glaze for long continued popular,¹ and with the celadons may be said to have kept the Sung tradition alive to the present day.

In Japan the Sung types, like those of the T'ang, have always remained classical, to be copied and adapted in every possible way. Celadons—Chinese, Corean and Siamese—and black- and brown-glazed Chien and Honan wares in particular have constantly supplied models for the wares of the Tea-Ceremony. The great skill of the Japanese potter has produced many copies of all these classical wares which are at least as good as those made by the 18th century Chinese.

Exported Wares and Contacts with the Near East

There is abundant evidence, both literary and in the form of actual specimens, of the exportation of Chinese porcelain on a large scale during the Sung and Yüan periods. The writings of the Arab geographers, already mentioned in connection with T'ang trade, are now supplemented by detailed reports from Chinese and other travellers.

Perhaps the most important account is that of al-Biruni (b. 973, d. 1048), 'one of the greatest scholars of Islam' (Kahle), who wrote a book on precious stones in which he referred to Chinese porcelain exported from 'Jankguh', identified by Kahle with Yang Chou. After giving a fantastic hearsay account of its manufacture he quoted the opinion of two brothers, famous jewellers at the court of Mahmud of Ghazna (b. 971, d. 1030), on the varieties and qualities of Chinese porcelain. They had several times visited India and Ceylon to buy precious stones, and reported that the best porcelain was the 'apricot-coloured variety', which was thin and gave a ringing sound when struck; next came the cream-coloured; and last, the parti-coloured. The 'apricot-coloured' porcelain was so called after the grey-green Damascus apricot and was evidently the celadon. Biruni also mentioned a merchant-friend at Rayy in Persia, whose house was filled with bowls, dishes, bottles, drinking-vessels, wash-basins and even lamps, all of Chinese porcelain. Another Arab author, al-Tha'али (d. 1038), who lived in Persia, wrote of transparent Chinese porcelain in much the same terms as al-Biruni, and spoke of the fashion of his time for calling any sort of rarity 'Chinese'.²

A detailed account of the routes taken by the ships carrying the porcelain was given by F. Hirth,³ largely on the authority of the *Chu-fan-chih* of Chao Ju-Kua, notes written about

¹ Compare note on p. 76. ² P. KAHLE, *op. cit.*, pp. 13 to 22, etc. ³ F. HIRTH, *Ancient Chinese Porcelain: a study in Chinese Mediaeval Industry and Trade* (1888); also F. HIRTH and W. W. ROCKHILL, *Chao Ju-Kua, his work on the Chinese and Arab Trade in the twelfth and thirteenth centuries* (St. Petersburg, 1911); also T'IEH-TSE CHANG, *Sino-Portuguese Trade* (Leyden, 1934), who gives an excellent summary of Chinese trading from the earliest times; both Hirth and Chang quote the Chinese author Chou Ch'ü-fei (1178) and the *P'ing-chou-k'o-t'an*, a work of the early 12th century.

SUNG AND YÜAN EXPORT

the middle of the 13th century. According to Marco Polo's account of 1288 the porcelain came to 'Zaitun' (Ch'üan Chou) by river from 'Tingui', which Hirth identified with Lung-ch'üan, though the direct river transport between the two places, as described by Marco Polo, was not actually possible for Lung-ch'üan. The ships going to the Near East started from Ch'üan Chou or its neighbourhood in the Amoy waters, and went by way of Cochin-China to Palembang in Sumatra, and on to Martaban on the Moulmein coast, where the goods may have been trans-shipped for India and beyond.¹ The name Martabani, current for celadon wares in the Middle Ages, apparently records this trans-shipment and gave rise to the belief that the wares were made there, in much the same way as the name maiolica was given originally to Spanish wares reaching Italy from Majorca. (That celadons are now known to have been in fact made in Siam² in the Yüan period and were even exported does not affect the general contention that most of the Martabani wares were Chinese.) The goods went thence to Ceylon and to Quilon (Coilam) on the Malabar coast, to Guzerat, Cambay and Malve, also in India, and across the ocean to Zanzibar. Basra was at first the port for goods intended for Egypt as well as Mesopotamia, but according to Kazwini (b. 1203, d. 1283) Chinese ships reached Aden in the 13th century and the journey to Egypt was made easier.³ Hirth also describes the trade routes to Brunei and other places in Borneo, to Java and the islands of the Pacific, and to Japan. The traveller Ibn Battuta, who was in China about 1345, wrote of porcelain as made at 'Sin Kalan' and 'Sin-as-Sin' (Canton) and at 'Zaitun' (Ch'üan Chou), but was evidently confusing the place of export with the place of manufacture.

Of the porcelain thus exported only the celadon actually survives in quantity, and fragments of Yüeh, Lung-ch'üan and Ch'u Chou ware have been discovered on every important ancient site in the East; they are found in India, Persia and Egypt, and in the Arab colonies in East Africa. Bluish-white fragments of the *ying ch'ing* type approaching the Ting have also been found in Egypt, but in much smaller quantity. Of complete pieces only Lung-ch'üan and Ch'u Chou celadons survive.⁴ Their strength and durability, due to their massive build, has ensured their survival when the more fragile cream-coloured and white porcelains have perished. They were valued not only for their beauty and marvellous substance, but for the magical power which they were believed to share with certain sorts of much-prized green stone.⁵ This belief was recorded in the 13th century by the philosopher al-Tusi (b. 1201, d. 1274), in a book on precious stones written for Hulagu, the Mongol conqueror of Bagdad, 'to instruct him in the appreciation of the ornaments presented to him'.⁶ Al-Tusi stated that poison in food placed in a celadon vessel would cause it to sweat, and that powdered celadon porcelain would act as a tooth-salve and would check nose-bleeding. In other forms of the legend once current in India and Persia

¹ Compare a note by R. S. LE MAY, commenting on M. S. COLLIS, 'Fresh light on the route taken by export porcelains ...', in *Trans. O.C.S.*, 1935-36, p. 28. ² Compare p. 164. ³ LEIGH ASHTON, 'China and Egypt', in *Trans. O.C.S.*, 1933-34, p. 69. For Chinese wares in Egypt, see F. FICHTNER, 'Chinesische Sung Seladone in Ägypten und ihre Nachbildungen in Fustät', in *Ostasiatische Zeitschrift*, VI (1930), p. 74.

⁴ A possible exception is the small creamy white jar with low-relief decoration of formal foliage preserved in the Treasury of St. Mark's, Venice, with a tradition asserting that it was brought to Venice by Marco Polo; but this has been thought to be Tê-hua porcelain of early-Ming date (O. C. RAPHAEL, 'Chinese porcelain jar in the Treasury of San Marco', in *Trans. O.C.S.*, 1931-32, p. 13; F. H. HOFMANN, *Das Porzellan*, Abb. 3.) ⁵ E. HERZFELD, quoted in *Trans. O.C.S.*, 1933-34, p. 10. ⁶ KAHLE, *op. cit.*, p. 23.

SUNG AND YÜAN EXPORT

it is affirmed that if poison is present the dish will crack or change colour or the food will change its smell.

In Borneo and the Malay peninsula and islands and in the Philippines, jars and dishes of celadon and other Chinese ware have been preserved for many generations as family treasures, each with a special name and magical character, and there is evidence of the use of large jars of Chinese stoneware, apparently of Canton manufacture, to contain the body or bones of dead members of the family.¹

The wares thus distributed were as already stated for the most part Lung-ch'üan celadons. Fragments of Yüeh, found chiefly in Egypt, are relatively few, and it would seem that by the 11th century the export trade formerly carried on in this ware had begun to be transferred to Lung-ch'üan. Yüeh Chou and Yü-yao had a near-by port in Ning-po whence porcelain could be readily sent to Corea and Japan, but they were not apparently within easy reach of Ch'üan Chou and the southern ports. Lung-ch'üan wares, on the other hand, could have been easily transported thence, as well as to the port of Wêng Chou, which was connected by water with Ch'u Chou.² The wares exported from Canton and Ch'üan Chou in the 14th century, according to Ibn Battuta, could also have been Ching-tê Chêng porcelain or the productions of early factories in Fukien province. But the celadons of Lung-ch'üan and Ch'u Chou remained the principal kind of ware exported in the Sung and Yüan periods.

Though celadon-wares still survive in great numbers in India³ and Persia the most important collections are those associated with the Sultans of Egypt and Ottoman Turkey. The vast collection now in the Old Seraglio Museum at Istanbul⁴ was acquired partly as loot from Persia by Selim I (who is recorded to have brought Chinese porcelain from Tabriz in 1514), and by Soleiman the Magnificent (1520-66); but partly also, it is believed, as gifts from the Sultans of Egypt, comparable with the famous gift, recorded by al-Makrizi, by Saladin of Egypt to the Sultan of Damascus in 1171. It was stated by F. R. Martin that he had documentary evidence that the great collection of celadons formed by the Mamluk Sultan of Egypt, al-Ghauri (1500-1516) was removed to Istanbul after the capture of Cairo by the Ottomans in 1517.⁵ The name 'Ghori ware', or 'Baba Ghouri', once current in India and the Near East for celadon, is thought to be derived from the name of this Egyptian Sultan, but according to another and hardly more convincing account⁶ it is taken from the name of the Ghori emperors of India.

The one historic specimen of celadon in an English collection, the bowl bequeathed by Archbishop Warham of New College, Oxford,⁷ in 1530, calls for mention here. This too was probably brought from Egypt or Syria.

This great export trade in porcelain, and of course in other goods as well, reached its

¹ The large Canton jar figured in PLATE 49 was found in Borneo containing several human skulls; for other (brown-glazed) Canton jars, see p. 102. For the custom in Borneo, see HIRTH, *op. cit.*, pp. 48 to 55. For the Philippines, see FAY-COOPER COLE, *Chinese Porcelain in the Philippines* (Chicago, 1912). ² Exported celadons are said to have been known in Japan as Wêng Chou wares. ³ Compare E. H. HUNT, *Old Hyderabad China* (Bombay, 1916). ⁴ E. ZIMMERMANN, *Altchinesische Porzellan im Alten Serai*, Istanbul, 1930; R. L. HOBSON and SIR PERCIVAL DAVID, 'Chinese Porcelain at Constantinople', in *Trans. O.C.S.*, 1933-34, p. 9. ⁵ SIR JOHN HOME, in *Trans. O.C.S.*, 1933-34, p. 21. ⁶ E. H. HUNT, *op. cit.*, p. 14. ⁷ Figured in *Burlington Fine Arts Club, Catalogue of an Exhibition of Early Chinese Pottery and Porcelain*, 1910, E.20; F. H. HOFMANN, *Das Porzellan* (Berlin, 1932), Abb. 2, also p. 10, where a celadon bowl at Cassel with a 15th-century metal mount is figured.

NEAR-EASTERN INFLUENCE

height in the Yüan period, when the Mongols had united most of Asia under the rule of a single tribe. There prevailed what G. F. Hudson has called the *Pax Tatarica*. Trade was now made safe: 'the road you travel from Tana [at the mouth of the Don] to Cathay', wrote the author of a 14th-century merchant's handbook, 'is perfectly safe, whether by day or by night'; and this implied a degree of intercourse which had far-reaching consequences for the Chinese potter's art.

In the first place a new repertory of forms was introduced to him, not only for the purposes of the export trade, but for the Chinese market as well. Many of these, like the forms used by the Near-Eastern potters themselves, were adapted from metalwork.¹ Mohammedans were now settled in China in great numbers, and Ibn Battuta in the 14th century described their largely self-contained colonies at Canton and Ch'üan Chou. Porcelain was doubtless specially made for these and other foreign settlements, and the *Ko-ku Yao-lun* (1387) has a passage describing the new forms—such as cups with handles, ewers with long spouts, and dishes with rims, all of them 'forms used by the Mongols which the men of China began to use only in the Yüan period'. They continue to be met with during the whole of the subsequent Ming period.

But by far the most remarkable innovation of the period was painting in cobalt blue. There is no actual proof that this was introduced from the Near East in the 14th century, but the fact that it had been in use for some centuries previously in Mesopotamia and Persia and then for the first time appeared on Chinese porcelain in the time of the Mongols, will hardly admit of any other explanation. 'Mohammedan blue' is repeatedly mentioned by the Chinese commentators, and though the notices are chiefly of 15th century ware, the conclusion cannot be avoided that they refer to the Near-Eastern source from which the Chinese potter first adopted the mode of decoration and obtained the material for it, at a date evidently not later than the 14th century. It was an innovation of far-reaching importance, since painting in underglaze blue was to remain the most consistently popular sort of decoration on Chinese porcelain, and on the Near-Eastern and European pottery and porcelain imitating it, from that time to the present day.

¹ BASIL GRAY, 'The influence of Near Eastern metalwork on Chinese ceramics', in *Trans. O.C.S.*, 1940-41, p. 47.

THE MING PERIOD

General

The overthrow of the Mongols by Hung Wu, who in 1368 founded a new dynasty, named the Ming ('Bright'), marks also a new period in ceramic history. There was naturally no clean break with former styles, but new ideals were soon evident, in pottery as in other arts. The country was now ruled by a native Chinese dynasty after a period of foreign domination, and a forward-looking enterprise and confidence replaced the Sung escapism and self-sufficiency. The Chinese under the early Ming emperors were (for example) great builders, and the face of China as it is seen to-day is to a large extent their creation. In pottery there was a probably unconscious return to the spirit of the T'ang. There was little deliberate copying of shapes; it was rather a revival of T'ang ideals. The rebirth of China under the early Ming was in fact almost comparable with the contemporary Renaissance in Europe, with its energy, its love of colour and movement, its passion for architecture and its care for the works of a classical antiquity. Like the Renaissance, too, it sometimes shows in its decorative art more than a hint of vulgarity and a certain lack of repose.

The Sung stoneware techniques had been added to the general resources of the potter and the Sung types doubtless continued to be made for some time, as described in the last chapter. But the Imperial taste now turned almost exclusively to translucent white porcelain, plain, or painted in various colours. A new Imperial factory was started at Ching-tê Chén by Hung Wu in 1369, and the town quickly grew to become the ceramic metropolis of China. Its productions became fashionable throughout the Empire, and from the 15th century onwards its blue-painted porcelain was much exported and before long largely replaced the celadon in the markets of the Near East.

The movement away from the austere Sung styles and back to the energy and rich colour of the T'ang was no doubt partly due to reaction. It showed itself not only in the painted decoration on the porcelain, but also in earthenware and stoneware with richly coloured glazes, of which several important new types were introduced. These two classes—the porcelains on the one hand, and the colour-glazed earthenwares and stonewares on the other—will now be described; but something must first be said of the particular achievements of the successive reigns that make up the Ming period, providing, so to speak, an outline ceramic map of an otherwise confusing field.

First of all, a word is called for on the identification of Ming porcelain in general. Reign-marks now for the first time began to be regularly added on the base of the piece, and if these could be trusted the classification of Ming and later porcelain would be greatly simplified; but unfortunately they cannot be trusted. The frequent occurrence of Ming reign-names (particularly those of Hsüan Tê, Ch'êng Hua and Chia Ching) on the abundant porcelain of the reign of the Ch'ing Emperor K'ang Hsi led European collectors at one time to attribute to the Ming period great quantities of blue-and white ware that had

MING STYLES

nothing to do with it. (This attribution still survives in uninformed and popular usage, where 'old Ming' blue-and-white invariably means K'ang Hsi.) By a reaction against this simple-minded acceptance, it came about that the first European scholars to consider the subject seriously discredited almost all Ming marks whatever, and practically no porcelain was allowed by them to be Ming, save a few of the heavier and rougher pieces which were ascribed to the period as suitably primitive. This reaction has hardly ended, though it is now clear that many delicately made pieces of white porcelain, of a degree of refinement scarcely credible as Ming thirty years ago, are rightly ascribed to early reigns of the dynasty; they are in fact of the periods indicated by their marks. But such identifications are very often a matter of dispute. The early reigns soon became classical and in the middle of the Ming period itself, as well as in the 18th and 19th centuries, the styles (and marks) of the Hsüan Tê and Ch'êng Hua porcelains were already being closely copied. To distinguish the early Ming originals from these later copies is therefore one of the most difficult and important tasks for the connoisseur and expert.¹

The attribution of certain classes of porcelain to Ming reigns, thus attempted in the West in recent years, was confirmed by many of the Peiping Palace exhibits at the London Exhibition, and it is now possible to form a fair general conception of the styles current in each of the more important reigns. A brief note on these at the outset will help to give a clear impression of the sequence of the porcelain.

The name of the Hung Wu period (1368–1398) appears so seldom on porcelain that it is impossible to generalize about the wares of this, the first Ming reign. Under Hung Wu's son, Yung Lo (1402–24), plain white porcelain was greatly in favour, and certain types of this, made in his reign, became almost legendary and were subsequently much copied. In the short but peaceful and prosperous reign of Hsüan Tê (1426–1435), great quantities of blue-painted porcelain were made and exported, and the period became classical for this type of ware. In the same period the technique of the underglaze copper-red glazes and painting was mastered, to be lost or disused for a time later on. Under Ch'êng Hua (1465–1482) enamel-painting in several colours in combination with underglaze blue was introduced; this too became classical and was copied repeatedly in later times. These three 'classical reigns' are sometimes collectively known as 'early Ming'.

The marks of Hung Chih (1485–1505) and Chêng Tê (1506–21) were less celebrated. The Hung Chih wares continued without much novelty the styles of Ch'êng Hua, though a yellow enamel of the period was put to new uses and was famous. Chêng Tê blue-and-white is remarkable for its often massive build and strong almost hard drawing in several styles virtually new.

The tendency towards a broader, less 'pencilled', style of painting showed itself early in the 16th century and was very pronounced in the colourful wares of the important reign of Chia Ching (1522–66), when bold freely painted designs were the rule, either in a strong violet-toned underglaze blue or in enamels dominated by iron red, which in middle and late Ming times was of a characteristic dark ripe-tomato colour, sometimes almost a chestnut red, and often shows a peculiar iridescence due to the use of a lead flux. The 16th-century palette also included a characteristic turquoise-blue enamel, seldom met with later.

The Lung Ch'ing period (1567–72) and the long reign of Wan Li (1573–1619) in many

¹ Compare W. B. HONEY, 'The Eumorfopoulos Collection', in *Apollo*, XXIV (1936), p. 3.

MING STYLES

respects continue the styles current under Chia Ching, but with diminishing vitality. The imitation of earlier Ming styles had begun under Chia Ching and now became more fashionable than ever. The decadence of the art of Ming porcelain is further indicated by the widespread writing of books on the older Chinese wares. The latter part of the Ming period was a time of disastrous political upheaval; the Japanese under Hideyoshi had raided the coasts of China, and the last Ming emperors were weak men touched by the prevailing dilettantism. Thus the Imperial wares of the 17th-century emperors, T'ien Ch'i (1621-27) and Ch'ung Chêng (1628-43) are of little account in ceramic history. But much of the porcelain made for export in late Ming times and in the so-called transitional period between Ming and Ch'ing is of distinct and beautiful character.

Types of decoration in fashion over several reigns include one with incised designs under, and to some extent keeping apart, coloured glazes (particularly green and yellow), remotely recalling a T'ang type. Painting on the biscuit in enamel colours, chiefly yellow, purple and green, appears at least as early as the 16th-century, and was used with characteristic boldness in the reign of Chia Ching. This type of decoration was to become extremely popular in the following period, in the reign of K'ang Hsi, when it was known as the 'three-coloured' (*san ts'ai*) decoration. Much K'ang Hsi work of the sort is still wrongly called Ming. This 'three-coloured' painted decoration of the reign of Chia Ching and later is to be distinguished from the similarly-named Ming decoration in powerfully coloured glazes—dark blue, turquoise and aubergine—usually kept apart by raised outlines; this belongs to the history of earthenware and stoneware rather than of porcelain. The red-and-green painting introduced under the Sung continued in favour more or less, though in very different styles, throughout the Ming period, and was largely used on a noteworthy class of wares exported to Japan and the islands of the Pacific from (it is believed) the port of Swatow in southern China; it was perhaps made in the same neighbourhood. These export wares, like the blue-and-white sent to the Near East in the 15th, 16th and 17th centuries, are in some ways more attractive than the Imperial porcelains.

Some southern Chinese factories, though overshadowed by Ching-tê Chén, are known to have made white porcelain in the Ming period. Those at Tê-hua, in Fukien province, were making the well-known and very distinctive '*blanc-de-Chine*' at the latest by the 17th century; but the earlier white wares of the same province are still practically unidentified.

It will have been noticed how completely fashion had changed since Sung times: white porcelain almost alone received fashionable attention, while interest in painted and other decoration replaced a care for form and for the texture and colour of glazes.

The general character of the Ming wares cannot, of course, be summed up in a phrase. But taking them as a whole, rough export wares and wares made for common use, as well as the refined Imperial wares, it would perhaps be true to say that a masculine directness and simplicity mark the forms and to some extent the decoration of all. The broad wine-jar, of the so-called *potiche* form, remains the typical Ming shape. Many smooth and delicate Imperial pieces must seem to contradict this generalization. But it appears to be broadly true to say that clear boldness of outline and a clean unlaboured decision in workmanship distinguish the Ming wares, even the most delicate, from the more elegant Ch'ing porcelains, and particularly those of the later reigns.

The two tendencies in Chinese taste, to which I have referred elsewhere in this book, are

MING EARTHENWARE AND STONEWARE

as evident here as in other periods, affecting porcelain as well as earthenware and stoneware; and while I may assert my own preference for the more primitive pieces I must at the same time point out that Chinese collectors and authors have generally given the highest praise to the smoothly finished productions of the Imperial factory.

These Imperial porcelains, made under the Ming and Ch'ing Dynasties, have been described by a distinguished contemporary artist-potter as showing 'a debased court taste.'¹ But it must be pointed out that the Ming Imperial wares not only conform to the same taste as the Sung wares made for the court, but have been admired also, for their qualities of drawing and colour, by many generations of Chinese connoisseurs; and Ming wares of no other sort were in fact sent to the London Exhibition by the Chinese Government. It is unnecessary to say more in defence of the taste embodied in them than to point out that a fashion for naturalism and a demand for a smooth perfection of finish may constitute conditions within which the artist may work and create beauty as authentically as under more primitive conditions. The Ming and Ch'ing potters may have been cramped by the conditions imposed, but they were none the less artists. 'The Sung standard' of the Japanese Tea-Masters (which arbitrarily ignores almost all the Sung Imperial wares) is only one among many possible standards to which beautiful pottery may conform; and the makers of the fine Ming and Ch'ing porcelains were no more corrupt than the *raku* potters were barbarous. It must be admitted, however, that the collector's pleasure in Ming porcelain and its reign-marks is often not wholly aesthetic. Many much-sought-after Ming types are of negligible artistic importance, and it may be granted that the pursuit of rarity and the excitement of identification play a considerable part; problems of identification will in fact take up much space in the following account. It is significant too of a loss of ceramic quality that so much attention should be paid to the painting on the wares, often to the exclusion of all consideration of their forms.

Earthenware and Stoneware

The colour-glazed earthenware and stoneware of the Ming period and later, reviving the T'ang styles, was seldom discussed by the old Chinese writers and little can be affirmed about its dating and places of origin. The characteristic colouring on the T'ang earthenware, with green and yellow-brown predominating, is seen again on a head-rest in the Rutherford Collection, figured in PLATE 76A, and on the small dish in PLATE 77A; the drawing here has a swift and beautiful certainty, and while the technique recalls the T'ang, the design has something in common with the Sung *sgraffiato* wares of the Tz'u Chou type. A head-rest in Sir Neill Malcolm's collection, with an incised design also of ducks and lotuses, is even closer to the Tz'u Chou.² These can hardly be earlier than the 13th century

¹ BERNARD LEACH, *A Potter's Book* (1940), p. xxvi. Against this may be cited the opinion expressed by BRANKSTON, which is certainly shared by many Chinese connoisseurs, that the early-Ming Imperial porcelains represent 'the summit of attainment in the potter's art.' ² Trans. O.C.S., 1934-35, Frontispiece; compare also Eumorfopoulos Catalogue, D335.

MING EARTHENWARE AND STONEWARE

and may well be as late as Ming. Another head-rest (PLATE 76B), green-glazed, bears a beautifully simple decoration of incised strokes and impressed circles, decidedly recalling some T'ang green-glazed wares; but its shape suggests a 14th century or later date. Ming shapes tend to be massive, even when most graceful, and this consideration suggests a 14th or 15th century date for the green-and-brown-glazed pot from the Eumorfopoulos Collection, figured in PLATE 77B; this was once thought to be T'ang, but its form and the character of its carved and incised decoration suggest the later period.

A great many wares made for ordinary use, such as storage and transport, and for building purposes, are quite impossible to date, since they follow a T'ang tradition with varying degrees of refinement, but with hardly any variation in style. Such are the ridge-tiles and finials¹ of hard buff earthenware, coloured with green, yellow, purple-brown and occasionally blue glazes, in the form of figures of horsemen, dragons and phœnixes and other fantastic animals, which have continued to be made until the present day. They are competent traditional work, but seldom show any great distinction in modelling. Such figures as the great Pu-ti Ta-mô (PLATE 84), however, show that the modellers could on occasion rise to the height of a fine plastic conception.² The work of the tile-makers played an important part in Chinese architecture, but this lies outside the strict scope of the present work. Among the more famous examples may be mentioned the heavy tile-bricks, with coloured glazes (chiefly green and yellow) and incised decoration of dragons, used in the Porcelain Pagoda at Nanking, which was begun under Yung Lo and completed in 1430; and the dark purple-blue tiles of the Temple of Heaven at Peking.

Equally dateless are some so-called Ming wares exported, probably from Canton or another southern port, to the Pacific Islands. Jars of brown-glazed stoneware, sometimes very large (PLATE 80), with decoration either applied or powerfully incised, are commonly found in Borneo and may be of 17th century or even earlier date,³ but some of them are doubtless much later. A bold incised scale-pattern is also found on these jars, and the mask-loops on the shoulder are a common feature. The green- brown- and yellow-glazed large jar with decoration of formal foliage in applied relief, figured in PLATE 81, belongs to another distinctive exported type. A date for this is suggested by the fact that a jar of the kind in the Ashmolean Museum at Oxford⁴ is part of the collection formed by the father of John Tradescant, the donor, who died in 1627 and whose name is usually attached to the class. There are many other kindred exported types and it is customary to call them all indiscriminately Ming, but some of them may be as modern as the common jars with blue, green or turquoise glaze over moulded low relief decoration, used to contain the ginger and preserved fruits until recently sent to Europe in quantity; and like these they may often be of better design and made of more sympathetic 'natural' materials than much of the more refined white porcelain. Many sorts of peasant pottery, of uncertain date, such as the green-glazed jar in PLATE 82A with rough but spirited incised figures, are by no means negligible as works of art. Even finer with their masculine stoneware material and masterly

¹ Examples are figured in HOBSON, *Ming*, pl. 55, etc.; a tile with a warrior in the Victoria and Albert Museum is dated 1548: see the *Connoisseur*, CIV (1939), p. 159. See also E. FUCHS, *Dachreiter und verwandte chinesische Keramik des XV bis XVIII Jahrhunderts* (Munich, 1924), and E. BOERSCHMANN, *Chinesische Baukeramik* (Berlin, 1927). ² Compare also p. 45. ³ Similar jars found in the Philippines have even been ascribed to the Sung period: compare FAY-COOPER COLE, *Chinese Porcelain in the Philippines* (Chicago, 1912), p. 25; compare also p. 95. ⁴ London Exhibition No. 1875.

MING 'THREE-COLOURED' WARES

traditional slip decoration, are the olive-brown-glazed stoneware baths and fish-bowls believed to have been made at Soochow in Kiangsu (PLATE 83).¹ The smaller tub of reddish stoneware figured in PLATE 82B came from Corea; it is somewhat similar to the baths in material and workmanship but bears decoration in a different technique; the border-pattern of finely conventionalized flying birds is impressed and inlaid with white clay under a brownish-yellow glaze, suggesting a kinship with some of the earlier Corean wares. All these types, and many others could be cited, are common pottery, of noble form and decoration, made in the T'ang-Ming tradition.²

But the most important Ming wares decorated with coloured glazes are those of the so-called 'three-coloured' (*san ts'ai*) class. Here the total impression given is dominated by magnificent turquoise and dark purple-blue glazes. Many large jars are included, and the whole class is remarkable for splendour of colour and breadth and freedom of treatment. The Benson Collection is famous for these wares (which are now familiarly called 'the Benson sort'), and the Eumorfopoulos Collection included many fine examples, some of which are now in the British Museum.

The class is of uncertain origin. Apart from a few degenerate later specimens it appears to have been made chiefly in the 15th and 16th centuries; but precise dating is at present impossible. Clean white porcelain was sometimes used, as well as buff or grey stoneware, usually burnt brown at the exposed places, but both porcelain and stoneware bear similar decoration, and were evidently made at the same potteries, though perhaps in different periods.

The designs on these 'three-coloured' wares were generally drawn in raised lines of clay serving as dykes, like the *cloisons* of enamelling on metalwork, keeping the coloured glazes apart. These outlines sometimes appear to have been moulded, but were most often 'trailed', with very great skill, in semi-liquid slip. The *cloisons* were in some cases supplemented by carving and incising which, as in the T'ang wares, served the same purpose of acting as barriers to the flow of the glazes; the techniques are similar to those used in making the *cuenca* tiles of Spain and certain kinds of German slip-ware and some French Renaissance tiles. Carving in openwork, and motives modelled in applied clay are also found.

The glazes were medium-fired, and include a dark purple-blue, dense and opaque and at times almost black, a clear rich turquoise inclining to blue, and a dark wine-purple or aubergine colour derived from manganese, which in some later examples of the class gives a beautiful amethyst, uneven but luminous. These may be regarded as the 'three' colours of the Chinese name, which has, however, no exact numerical significance. These colours were supplemented by a fine dark green, brownish and amber yellows, and an almost colourless glaze leaving the buff or grey body to show a whitish tone. Since the greatest merit of these wares lies in their full-toned colour the types represented in the plates to this book are chiefly those in which the slip drawing shows the greatest freedom and beauty.

No precursors can be cited for either the *cloison* technique or the glazes of this 'three-

¹ Compare *Eumorfopoulos Catalogue*, C.442. ² A brown-glazed jar with bold applied reliefs of flowers, in the E. Hulmark Collection, shown at the London Exhibition (No. 1872), might have passed as Ming, but for the inscription it bears: 'Made by Chün Tê-ch'in, in the 11th year of the K'ang Hsi period.'

MING 'THREE-COLOURED' WARES

coloured' ware. It seems to be referred to in a passage in the *Po-wu Yao-lan* (1621-27) in a somewhat unconvincing description of wares attributed to the Hsüan-Tê period (1426-35); barrel-shaped seats are described, 'some with openwork ground, the designs filled in with colours, gorgeous as cloud-brocades; others with solid ground filled in with colours in engraved floral designs so beautiful and brilliant as to dazzle the eye: both sorts have a deep green (or blue) background, filled in with designs in colours, like ornaments carved in *lapis lazuli*. Others are painted in blue on a white ground, others covered with a network of ice-crackles.' (Hobson, quoting and amending Bushell's translation of the *T'ao Shuo*, p. 138.¹) Garden-seats with the 'three-coloured' glazes are known, agreeing with this description,² but none from its design would be judged with confidence to be as early as the Hsüan Tê period, and the author of the *Po-wu Yao-lan* was probably mistaken in his attribution. The earliest examples appear to be the broad wine-jars of *potiche* form, and some high-shouldered baluster vases, with dark blue or turquoise or more rarely green³ ground, sometimes carved in openwork, but more commonly bearing finely-outlined *cloisonné* designs of figures,⁴ growing lotuses among waves (PLATE 79C), and the like. Some of these are comparable, allowing for the difference of technique, with the blue-and-white to be described presently and assigned to the middle of the 15th century.⁵ Some vases of bronze-form with elephant-head handles and dragon designs⁶ are perhaps rather later work from the same factory.

A distinct and somewhat later class, probably of 16th-century date, shows bold use of thicker 'cloisons' admirably drawn (PLATES 78, 79A and 79B, and COLOUR-PLATE B, opposite page 104). The colour is also richer, and the softer-looking glazes tend to show a fine crazing; the aubergine is often lighter and more prominent, and inclines towards amethyst colour. The designs are usually of lotus, chrysanthemum and other flowering plants. The shapes are also distinct, ranging from round bowls, cylindrical pots and long-necked bottles, showing a masculine austerity and strength, to rather trivially pretty baluster vases with fluffy modelled flowers in bunches on the shoulders, such as the well-known specimen in the Salting Collection.

Related to these two classes, but standing apart, are the specimens with designs chiefly engraved, some of which bear the mark of Chêng Tê (1506-21); an octagonal flower-pot in the Eumorfopoulos Collection (British Museum),⁷ a globular jar with wide octagonal neck in the Oppenheim Collection,⁸ and an oblong bulb-bowl with green arabesque foliage on a beautiful amethyst ground⁹ are three of these marked specimens.

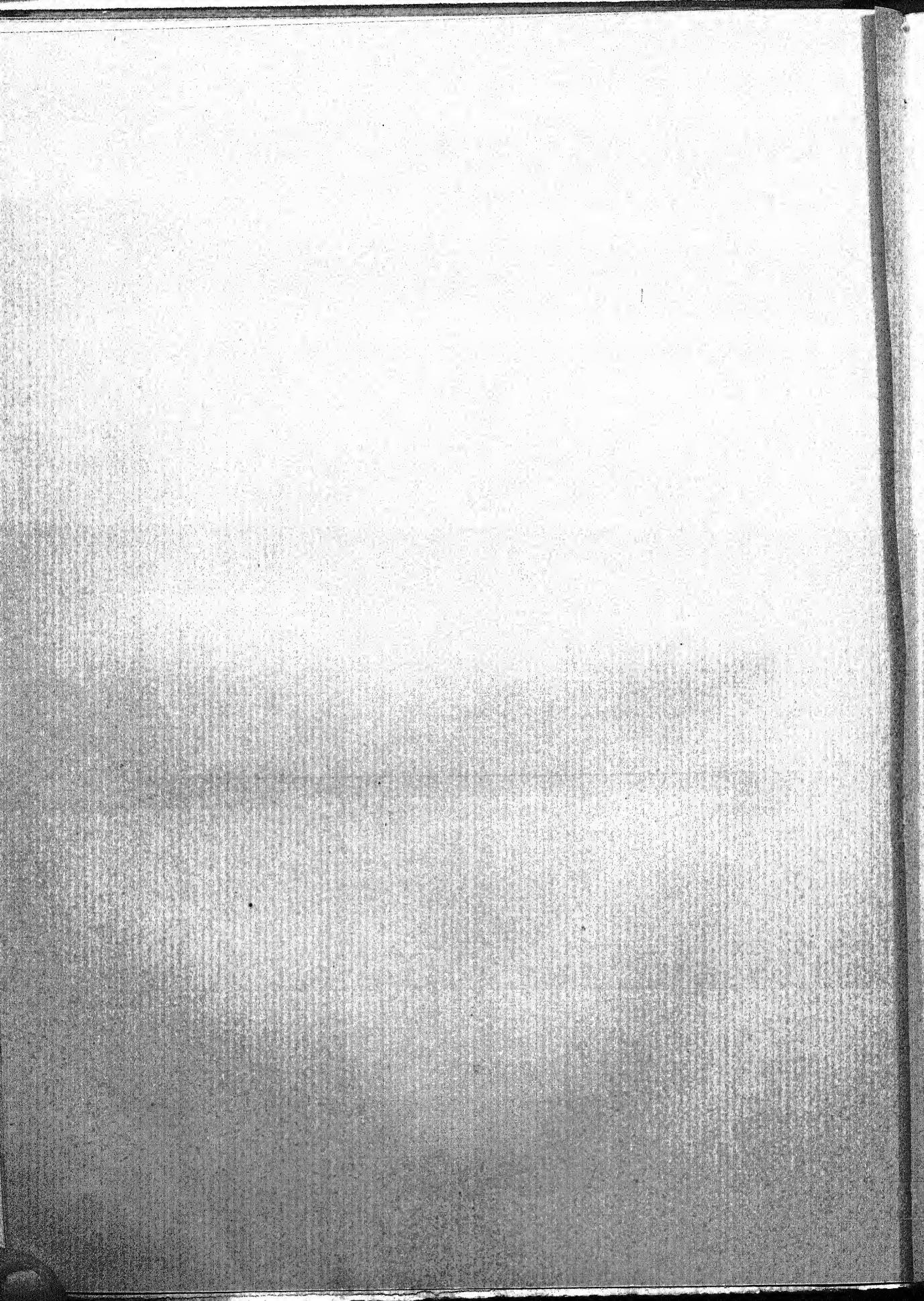
The wares of this engraved class are distantly related to the well-known and long-favoured porcelain decoration of green dragons on a yellow ground, which was especially well done in the reign of Chêng Tê.¹⁰ They were also the forerunners or contemporaries of the Ming and Ch'ing porcelains with free painting in coloured glazes or enamels on the

¹ HOBSON, *Ming*, p. 66. The passage is quoted by Brankston as by Kao Lien (1591), but it is not in Waley's translation of Kao. ² David Catalogue, pl. CXXXV; London Exhibition No. 1547; also London Exhibition No. 1540, and HOBSON, *Handbook*, Fig. 70. ³ Eumorfopoulos Catalogue, D.159. ⁴ Such as the examples in HOBSON, *Handbook*, Figs. 79 and 80, and many others. ⁵ It should be mentioned that by some authorities (such as L. REIDEMEISTER, *Ming-Porzellane in schwedischen Sammlungen*, Taf. 57, etc.) the whole class is ascribed to the middle of the 16th century and later. ⁶ London Exhibition No. 1553. ⁷ Catalogue D.177; HOBSON, *Handbook*, Fig. 86. ⁸ London Exhibition No. 2044. ⁹ David Catalogue, pl. XCXXIX. ¹⁰ Compare p. 130 below.



(B) Bowl

16TH CENTURY. Diam. 9 in. *Henry Brown*. Page 104



MING 'THREE-COLOURED' WARES

biscuit, also known as 'three-coloured' (*san ts'ai*) wares; these will be described with the porcelain on later pages of this book.¹

The turquoise glaze of the 'three-coloured' class was occasionally used alone with fine effect. In fact, I do not know of a nobler piece of early Ming ware than a great wine-jar of coarse porcelain now in the David Collection,² covered with a turquoise glaze and inscribed in relief in small characters on the shoulder: 'For general use in the Inner Palace'. I greatly regret that an adequate photograph of this specimen was not available for inclusion in this book.

Other less distinguished descendants of the class include tripod incense-burners, brush-rests in the form of a conventional spiky range of hills, grottos and figures, and innumerable small decorative objects, as well as the ginger- and preserved-fruit-jars with relief decoration already mentioned. Many of these also were covered with a turquoise glaze only, over a buff stoneware body. They are in the Ming tradition, but of various dates down to the present day.

Evidence is still lacking as to the place of origin of the finer sorts of the 'three-coloured' class, and this is indeed the case for all the wares described in this section. The pieces with a white porcelain body have been ascribed to Ching-tê Chén, though the technique and the freedom of style seem foreign to the traditions of the place, and a rare white-glazed example in the Eumorfopoulos Collection³ appeared to be of a different porcelain material. Hobson, without much justification, suggested Soochow as a possible place of origin. But there is more reason for associating the wares with Chün Chou in Honan.⁴ There is a record⁵ that the potteries there were still active, making vases and wine-jars for the Palace, in the 15th and 16th centuries; and the Chêng-Tê-marked flower-pots are somewhat similar in form to well-known specimens of the Sung Chün ware. Moreover, a bulb-bowl in the British Museum,⁶ stated to have been found in excavations at Chün Chou, though of the familiar Sung shape, is covered with turquoise, brown and yellow medium-fired glazes. It seems possible therefore that some of the 'three-coloured' wine-jars were made at this place, which may have taken up the new type of ware in response to the change of fashion. But there is no proof of this. Many of the commoner wares, descendants of the *san ts'ai*, were doubtless made at the smaller tile-works, which have always had the turquoise glaze at command, while others are certainly productions of the Canton potteries,⁷ which may well prove to have made some of the finer classes also.⁸

It should be mentioned that the *cloisonné* 'three-coloured' wares were copied at Ching-tê Chén in the 17th and 18th centuries.⁹ These later versions are easily distinguished by their lighter tone and hard bright colour.

¹ Pp. 130 and 149. ² Catalogue, pl. CIX; London Exhibition No. 1535. ³ Catalogue No. D.219. ⁴ P. 68. ⁵ Cited by HOBSON, C.P. & P., I, p. 127, from the K'ang Hsi Encyclopædia. ⁶ HETHERINGTON, *Early Ceramic Wares*, pl. 16(1). ⁷ Green and other colour-glazed ware with decoration in low relief outline is known in Japan as *Kochi-yaki*, from the name of Cochin-China, apparently used in a general way for southern China. Canton may have been meant. ⁸ Compare also p. 108 for southern porcelain factories. ⁹ HOBSON, C.P. & P., II, pl. 84 (in colour); W. B. HONEY, *Guide to Later Chinese Porcelain* (Victoria & Albert Museum), p. 41.

THE WHITE PORCELAIN OF CHING-TÊ CHÊN

The White Porcelain of Ching-tê Chên

The concentration of Chinese porcelain-making at Ching-tê Chên from the Ming period onwards was probably due to the advantages of its situation. It was close to rich deposits of the necessary materials and was conveniently placed for the transport of its productions to many parts of the Empire. Situated on the south bank of the river Ch'ang, it could send its goods by way of the Po-yang Lake almost all the way by water to Nanking (which was at first the Ming capital), as well as to Canton and the southern ports, where its productions were variously known as Ch'ang-nan wares or Ching-tê wares, or as Jao or Fou-liang wares from the names of the prefectural and district cities. Nearby, in the Ma-ts'ang hills, was an apparently inexhaustible supply of china-clay; while china-stone was to be found at Hu-t'ien just across the river.

The earlier history of the place and of the potteries in its neighbourhood has already been given.¹ It is clear that by the end of the 14th century the work of the town, and in particular of the Imperial factory, was highly organized, with an elaborate division of labour whereby even the simplest painting might be the work of several hands. No contemporary account of the industry survives, but in the *T'ao Shuo*² and other later books descriptions are given of the processes employed, and of the materials, workshops, designs, and kilns.

By the beginning of the Ming period an almost-pure-white translucent porcelain was being made. A faint greenish-blue tone, a vestige of the colour of the *ying ch'ing* and *shu fu* wares, still remained in a porcelain which was otherwise perfectly white. The wares made in the reign of Hung Wu, the first Ming emperor, were described by the contemporary *Ko-ku Yao Lun* (1387) as having 'a thick and lustrous white glaze like massed lard'.

The general character of this Ming white porcelain is now well known from the evidence of marked and other documentary pieces, to be described in due course. At its best it is of fine grain, very smooth and almost greasy to the touch at the foot-ring and other bare places, which even in the finest wares have often burnt to a reddish tone, from the presence of iron in the clay. Towards the end of the period, in the reign of Chia Ching (1522-66), the kaolin deposits in the Ma-ts'ang hills are said to have become exhausted and for a time the texture of the paste tended to be coarser. The Ming white glaze is usually thick and 'fat', with a surface not quite even but undulating slightly, and not quite free from pin-holes and other flaws³; it is perfectly united with the body, 'melting' into it with a characteristic fused effect. The shape of the base and foot-ring is also characteristic, though varying to some extent with the reign. High vertical or undercut foot-rings and deep hollow bases are usual, though on the heavier common wares, of the reign of Chêng Tê for instance, flat solid bases are sometimes found. In most early Ming wares the base is more or less convex, while in some export wares of the later 16th and 17th centuries it often shows a pattern of radiating ridges, produced by the tool used to hollow out the foot on the lathe;

¹ Pp. 85 and 90. ² S. W. BUSHELL, *Chinese Pottery and Porcelain*, pp. 65 to 76. ³ The old Chinese writers referred to 'palm-eyes' and 'pin-holes' and to 'orange-skin' and 'chicken-skin' effects, as characteristic of the early Ming white glaze. The obscure term 'palm-eyes' is explained by J. C. FERGUSON (*T'ien Hsia Monthly*, Dec. 1935, p. 521) as referring to the holes seen in a cross-section of the stem of a palm tree.

YUNG-LO WHITE PORCELAIN

these are called 'chatter marks' by the lathe-worker, by whom they are of course regarded as a defect. The forms of the foot-rings and bases have been studied by Edgar Bluett¹ as a means of distinguishing the Ming wares from the Ch'ing copies. He expresses the opinion that the foot in the earlier wares was cut with a turner's tool, but that in the later a 'profile' (or templet) was applied, mechanically forming the rounded foot-ring and the perfectly flat shallow base, with uniform regularity. While it must be agreed that the Ming foot-rings show every sign of having been cut with a knife, it must be said that the smoothness of the others could as well have been produced by the use of a damp sponge or wet brush after cutting. A. D. Brankston, who visited Ching-tê Chén in 1937, found no evidence of the use of a profile, and turning was practised as it had evidently been for centuries past.² But the character of the Ming foot-rings, like the forms of the vessels themselves, almost defies generalization and description, though they are readily recognizable by one familiar with them. In general it may be said again that a masculine strength or directness, rather than elegance, marks the Ming shapes even when most refined and carefully wrought.

White wares are said to have been the chief productions at the Imperial Factory under Hung Wu, but no plain white specimens with the mark have been convincingly identified as of the period. Hobson cited what appears to have been an important documentary white vase in a French collection in 1897,³ but now lost, which bore silver mounts with the shield of arms of a King of Hungary who died in 1382. This, if genuine, and Chinese, must have been a Hung Wu piece. As described and illustrated it appears to have been incised or painted in white slip. This would have been in the Yüan *shufu* tradition and would also have anticipated a manner seen in the Yung Lo wares.⁴

The Yung Lo white porcelain was the most famous of all, and out of eleven pieces ascribed to the reign, sent to the London Exhibition by the Chinese Government, nine were uncoloured. When not quite plain they bore patterns incised or painted in white slip under the glaze; this forms one type of the so-called 'secret decoration' (*an hua*), which is hardly visible unless the piece is held to the light. The best known specimen of the kind in Western collections is a bowl given to the British Museum many years ago by Sir A. W. Franks.⁵ This is a larger version of the bowls called by the Chinese 'press-hand cups' (*ya-shou pei*), for which the reign was famous; they were of wide conical form and supposed to fit the hand holding them. It bears the mark of the period incised in archaic characters within the 'pearl' pursued by the dragons which are drawn on it in white slip. The bowl is a remarkable example of the so-called 'bodiless' (*t'o ta'i*) porcelain, which was pared down on the lathe to such egg-shell thinness that towards the edge it appears to consist of nothing but glaze. Though so finely wrought it is not flawless, but shows slight undulations in the white glaze, which is tinged with golden yellow; in this it is unlike the mechanically perfect pure-white imitations made in the Ch'ing period. Equally famous but less

¹ E. E. BLUETT, *Ming and Ch'ing Porcelains*, London, 1933. ² A. D. BRANKSTON, *Early Ming Wares of Chingtechen* (Peking, 1938), pl. 41. ³ *Gazette des Beaux Arts*, III^e Série, vol. 17 (1897), p. 55; F. H. HOFMANN, *Das Porzellan* (1932), Abb. 4. ⁴ In describing the Hung Wu wares the Ko-ku Yao-lun (1387) mentioned also blue or green (*ch'ing*) and black wares, engraved or gilt (the word is said to be of uncertain meaning, though from the ceramic point of view engraving is more probable). Neither type has been identified. ⁵ HOBSON, *Handbook*, pl. X; and in many other places. ⁶ A similar bowl was in the Eumorfopoulos Collection, Catalogue No. D210; Sale Catalogue Lot 313.

EARLY BLUE-AND-WHITE

frequently copied are the so-called 'lotus-pod' (*lien-tzü*) cups (PLATE 85A), decorated in slip and incising, inside with formal interlacements and outside with petal pattern; here too the glaze has a yellow tinge on the base, which shows a characteristic convexity. Some stem-cups¹ with rather deep bowls decorated with incised lotuses and Buddhist emblems, and a 'monk's-cap jug'² were also accepted as of the Lung Yo period.

The Yung Lo white porcelain has been conveniently described at this point, apart from the similar wares of other reigns, since it stands at the beginning of a new epoch, typifying the new material that was for five hundred years to dominate the Chinese ceramic industry. Its 'beautiful white' (*t'ien pai*, literally 'heavenly white') is of rare quality and marks the culmination of the efforts made by the Ching-tê Chén potters since the time of the *shu fu* wares of the Yüan period. It is remarkable that apparently nothing survives to represent the intermediate stages.

It is certain that other potteries in China made white porcelain in the Ming period; but hitherto with one exception they have not been located or described. The late Malcolm Farley explored the kiln-sites at Tê-hua and other places in Fukien province, and is said to have found evidence that white porcelain was made there as early as the Sung period;³ but his discoveries remain unpublished. Certain kinds of creamy-white glazed porcelain, rather roughly finished, with gritty foot, such as the so-called Swatow export wares (PLATE 114),⁴ may well prove to be of Fukien manufacture. Some primitive blue-and-white, with body burnt red where exposed and an opaque bluish-white glaze, differs widely from the normal Ching-tê Chén ware, and comes in question as possible early Fukien⁵. It has, however, been suggested that this was made at a pottery in Annam,⁶ where white porcelain of good quality was certainly made in the Ming period. The later Ming export wares made for Persia, of thin almost metallic-feeling porcelain, freely painted in greyish blue with panelled designs (PLATE 97B), also differ from the normal Ching-tê Chén ware, and these if not provincial were perhaps made at one of the private factories in the town.

Porcelain Painted in Underglaze Blue and Copper-Red

The probable origin of blue-painting on Chinese porcelain through Near Eastern contacts was mentioned in the previous chapter. Its adoption had far-reaching consequences in the Ming and Ch'ing periods, both in China itself and in the rest of Asia and Europe. Blue-painting continued to be done throughout the Ming period, but there seem to have been two spells of greatest activity and artistic achievement, in the reigns of Hsüan Tê (1426-35) and Chia Ching (1522-66).

Chinese blue-and-white of the 14th century and earlier is still uncertainly identified. That painting in blue was practised as early as the Sung period is affirmed by some Chinese

¹ London Exhibition Nos. 1611 and 1637; *Chinese Government Catalogue* Nos. 132, 133, 134. ² A. D. BRANKSTON, *op. cit.*, pl. 2(b), and Eumorfopoulos Sale Catalogue, Lot 314. ³ *Trans. O.C.S.*, 1938-39, p. 17. ⁴ P. 128. ⁵ P. 110. ⁶ Compare p. 165.

EARLY-MING UNDERGLAZE RED

collectors and others, who cite in their support a text which is apparently ambiguous,¹ and the assertion still awaits positive proof in the form of unquestionable specimens. It is unlikely that such early blue-painting would resemble the more familiar Ming types, and if 13th-century blue-and-white actually exists it presumably resembles in style the black and brown and red-and-green painted wares of the T'zü Chou types.² Specimens so painted were cited in the previous chapter.

For the 14th century, three bottles, all apparently of the same origin, shown at the London Exhibition, may be mentioned as especially significant. They are of pear shape, somewhat resembling the Tz'ü Chou bottle in PLATE 66A, but with more widely spreading mouth. One of these (formerly in the Charles Russell Collection)³ is painted in blackish blue with a sprawling dragon, without borders of any kind. The other two (in the collections of Sir Percival David and of Mr. and Mrs. Alfred Clark)⁴ are painted in copper-red. The David bottle is decorated with a red band with freely incised lotuses in white reserve; the other is painted in a linear style with simple chrysanthemum-like flowers and characteristic spiky foliage. Another bottle of the same shape, in the Victoria & Albert Museum, obviously of the same origin, is painted in blackish blue with figures and foliage and a border of summary volutes or much-simplified cloud-scrolls. The shape of these bottles was described by Hobson as characteristically Sung, but it is in fact found, with but slight differences, in the 13th, 14th and 15th centuries.⁵

Now the use of an underglaze copper-red pigment on two of these bottles was something entirely new in this period, and the manner of its invention has never been explained. Since it was used for painting in designs of a character precisely similar to that adopted for underglaze blue its occurrence will be described in this chapter, and a note on its origin is called for at this point. Its nature and uses were unknown outside China and Japan until modern times, and its technique could not therefore have been acquired from a foreign source.

When the 'invention' of this or any other Chinese ceramic style or technique is being considered it is important to keep in mind the purely empirical methods of the Chinese potter. The chemical composition of his materials remained entirely unknown to him; the very conception would have been foreign to his way of thinking. He was aware only that a certain earth with certain physical characteristics, from a particular locality, might under certain conditions produce a desired colour. Before the Ming period a red colour capable of withstanding the heat of the porcelain glaze-firing was known only on the Chün ware, and this we have seen was derived from a copper-holding ingredient. It was but a step to the use of the same ingredient to produce a red for painted work. The red-glaze material and the method of using it were for long regarded as uncertain and difficult to manage, and special ingredients, besides the copper-holding substance, were evidently needed, in glaze

¹ Compare p. 91. ² P. 88. Some primitive-looking blue-painting on tripod incense-burners, such as one in the Charles Russell Collection (*Chinese Ceramics in Private Collections*, fig. 303), often claimed as Sung, is probably provincial work of the same Yüan or later date as the late Tz'ü Chou painting in black or brown, on similar incense-burners, such as one in the Eumorfopoulos Collection, No. C360. Two small cups and a stem-cup figured by BRANKSTON, *op. cit.*, pl. 33, are claimed as 14th century pieces of a type found by him at Hsiang Hu (see p. 85), but no proof is offered. ³ London Exhibition No. 1434; *Chinese Ceramics in Private Collections*, fig. 300, pp. 161 to 166, where a large number of pieces collected by Mr Russell and ascribed to pre-Ming dates are discussed by HOBSON. ⁴ London Exhibition Nos. 1443 and 1444. ⁵ A 15th-century example is cited on p. 112 (note 5).

EARLY-MING BLUE-AND-WHITE

and body, to assist in the production of the colour. Now it is recorded, though on not very good authority, that the Chün (Honan) types were copied at Ching-tê Chén before the end of the Sung period,¹ implying the discovery and use in the south of China of a red-producing (copper-holding) glaze material. Eventually, by the 15th century, the copper-red glazes and painting were mastered sufficiently to become two of the most valued modes of decoration employed at the Imperial factory. It is tempting, therefore, to conjecture that the two bottles I have cited represent an intermediate, probably 14th century, stage in the use of the colour.²

Much surviving blue-and-white is obviously of the same origin as the bottles I have just described. The small jar and cover figured in PLATE 86A, also in the possession of Mr. and Mrs. Alfred Clark, whose collection is rich in early blue-and-white, is linked with the bottles by its borders of volute-scrolls and zig-zag motives; the brushwork is similar in touch, though the band of foliage round the middle of the jar is more akin to 15th century work. A similar stem-cup is in the Oppenheim Collection³ and other pieces could be cited as of the same date and origin.

A more primitive-looking group comprises some bowls and small jars and covers, of which there are two specimens in the Victoria & Albert Museum, with a 'fat' opaque bluish-white glaze full of imperfections over a body burnt red at the exposed places. These jars and bowls are painted in a sketchy linear style with figures, arabesque foliage, Buddhist emblems, and springy coils and volutes; borders of spiky leaves, key-fret, and rough wavy lines and dots, are all characteristic. The class has sometimes been ascribed to the Sung period; but a much later date and a provincial origin seem more probable. A decoration of lobed and pointed 'pendants' on the shoulders, filled with a curly scribble, seems to be a rough imitation of a well-known 15th century motive.⁴ In general character these wares recall those believed to have been made in Annam or elsewhere in Indo-China⁵ and largely exported to the islands. Many pieces of this class have in fact been found in Borneo and the Philippines,⁶ and the earlier of the little jars from Celebes figured in PLATE 147 are obviously of the same origin.

Standing apart from all the wares described above are a pair of large vases in the David (formerly Russell) and Elphinstone Collections.⁷ They bear a long inscription stating that they were made for an official to the order of a resident of Hsin Chou in Kiangsi, not far from Ching-tê Chén, in the 11th year of the Emperor Chih Chêng of the Yüan Dynasty, that is to say, in 1352. Of bronze form with elephant-head handles and painted on a

¹ Compare p. 92. ² Mention should perhaps be made here of a wavy-edged tripod dish in the Victoria and Albert Museum, with greenish-blue-toned glaze, painted in dull copper red with a phœnix and bats, discussed and illustrated by HETHERINGTON (*Early Ceramic Wares*, p. 142, pl. 44). This bears an inscription dated 1341, attributing it to a potter named Chiang Ch'i. But this is the name of the 14th-century author whose *Memoirs* relating to the pottery of Ching-tê Chén have several times been quoted in this book. The dish is likely to be a forgery, since, as Pelliot remarked (*Notes*, p. 41), it would be altogether too remarkable a coincidence that 'the one surviving signed piece of Yüan porcelain should be the work of the one Yüan potter whose name has by chance been recorded.' ³ London Exhibition No. 1442. ⁴ Compare p. 112 and PLATE 91. ⁵ Compare p. 165. ⁶ Compare W. ROBB (summarizing the notes of H. OTLEY BEYER), 'New data on Chinese and Siamese ceramic wares of the 14th and 15th centuries', in the *Philippine Magazine*, XXVI (1930). ⁷ R. L. HOBSON, 'Blue and white before the Ming Dynasty: a pair of dated Yüan vases', in *Old Furniture*, VI (1929), p. 3; *Chinese Ceramics in Private Collections*, Fig. 292; London Exhibition No. 1476.

HSÜAN-TÊ BLUE AND-WHITE

clean white porcelain in a clear blue which is blackish in places, with dragons and clouds and at the foot a border of 'mock gadroons', they are much more highly finished and sophisticated (but much less attractive) than the wares previously described. If their date is to be accepted they may be regarded as representing the Ching-tê Chén productions of the 14th century, while the linear-painted or 'volute-scroll' class perhaps stands for the provincial or Southern Chinese contemporary work. A pear-shaped vase in the Oppenheim Collection¹ is apparently of the same origin and period as the dated vases, but shows a kinship in some details with the supposed 'provincial' class.

With the 15th century Imperial wares more certain ground is reached. The authentic Yung Lo blue-and-white seems never to have borne the reign-name;² but bowls of the 'lotus-pod' form (like that in PLATE 85A) are found painted with a peculiar formal pattern of interlacements and cloud-scrolls, similar to that done in white slip on some of the marked white Yung Lo specimens. Somewhat similar ornament, however, appears also on blue-painted wares with the mark of the next important reign, that of Hsüan Tê; the bowl in PLATE 85B and the well-known flat gourd-bottle in the David Collection³ are examples. But the Yung Lo period was never famous for blue-and-white.

The classical blue-painting of Hsüan Tê (1426-35) is now fairly well understood, thanks to our new knowledge of the Peiping Palace specimens⁴ and the interpretations of Brankston.⁵ The shapes most often found among wares of Imperial quality are bowls and stem-cups and small dishes. The most frequent decoration is of lotuses, either in formal designs, with sensitively painted scrolled borders (PLATE 88A); or in more naturalistic rendering as growing plants (PLATE 92A), with fish and water-birds. The colour is a fine deep but not brilliant blue, mottled here and there with blackish spots. In the words of the *Ching pi-tsang* (1595) the colour was 'thickly heaped and piled', and the effect was so much admired that it was artificially imitated in the 18th century by deliberate spotting. (The potters of the later Ming reigns were less precise and were content to reproduce the style and mark of the Hsüan Tê ware without copying its imperfections.) In this period, it was asserted, supplies of a cobalt-blue pigment known as 'Mohammedan blue'⁶ were obtained from the Near East; and the quality of the Hsüan Tê blue is attributed to this.

The export wares of this early-Ming period (PLATES 86B, 87, 88B) cannot be clearly

¹ London Exhibition No. 1435; *Trans. O.C.S.*, 1924-25, pl. 3. ² Blue-and-white with earlier (14th century) Imperial marks is so rare and questionable that generalization is impossible or very rash. A saucer-dish with figure-painting now in the Alfred Clark Collection (London Exhibition No. 1458) bears the Hung Wu mark; this and the companion saucers are discussed by HOBSON in *Chinese Ceramics in Private Collections*, p. 169. Since it is stated in one of the early Chinese books that vast quantities of porcelain were made for Hung Wu and marked with his reign-name, the rarity of porcelain with his name is inexplicable save on the assumption that the Chinese author was speaking from hearsay or conjecture only.

³ Catalogue, pl. CXVII; London Exhibition No. 1473. ⁴ First reported by R. L. HOBSON, 'Peking Notes' in *Trans. O.C.S.*, 1928-30, p. 34, where a fine and typical Hsüan Tê blue-and-white bowl is figured. ⁵ *Op. cit.*, *passim*. BRANKSTON's writing is not free from *ipse dixit* in the manner of the old Chinese books on pottery, and he seems to have been at times deceived. But his book contains many valuable observations.

⁶ This blue (*hui hui ch'ing*) has been much discussed. Under other obscure names such as *su-ma-ni* and *su-ni-po* it was stated in the *Shih-wu Kan-chu* (1591) to have been used already in the reign of Yung Lo. The most authoritative account (the *Ming Annals*) speaks of the importation of the blue by way of Sumatra between 1426 and 1434 and at intervals onwards until 1486, when the importation ceased. But the blue of the Ch'êng Hua period (1465-87) is already noticeably greyer. The statements on the subject by the Chinese authors of the 16th and 17th centuries seem to be mere guesswork based on the appearance of the blue on marked specimens of the different reigns.

FIFTEENTH-CENTURY BLUE-AND-WHITE

separated from those made for the Chinese market and the court. Some of the finest existing specimens of 15th-century blue-and-white are in fact in the Old Seraglio Museum at Istanbul.¹ A typical dish here figured in PLATE 88B is similar to many others in that vast collection. In these Near-Eastern export wares we find the same shapes decorated with many of the same motives as on those made for China itself, though the finish of the often-heavy dishes is less smooth and careful and the materials less refined. Thus the characteristic wave-border of Hsüan Tê Imperial wares² is seen again on the dish in PLATE 88B, on a magnificent large jar with peonies and a peacock formerly in the Russell Collection, and on another large jar in the Raphael Collection, with ducks and growing lotuses (PLATE 89). The shapes are in many cases purely Chinese, and included double-gourds and even the peculiar 'garlic vase', with a long neck with a small globular swelling at the top.³

Some of the finest specimens in this Hsüan Tê manner are of the 'pilgrim-bottle' shape—the 'precious-moon flask' of the Chinese. The dragons on a flask of this form in the David Collection (PLATE 90) are most powerfully drawn, while the wave-pattern is there worked up into a magnificent composition. The exceedingly beautiful specimen from the Wu Lai-hsi Collection figured in PLATE 87B, with birds on a peach-spray, though acquired in China, resembles specimens in the Seraglio Museum, from which a superb example with flowering-plants was lent to the London Exhibition.⁴ The little pot in PLATE 87A and a pear-shaped bottle in the David Collection,⁵ painted with lilies, show the same naturalistic but free and sensitive style as the flasks.

A noteworthy formal motive recurring on many other vases of what has come to be called the 'Istanbul' or 'Constantinople' class is a border on the shoulder composed of *lambrequins* or lappets. These are of lobed and pointed form, derived from the *ju-i* sceptre head, filled with formal chrysanthemums, and the like, on scrolled stems. The great jar with openwork panels partly coloured in copper-red, in the David (formerly S. D. Winkworth) Collection, here figured in PLATE 91, is a noble specimen of the kind. Other fine examples are a flattened four-sided flask in the Eumorfopoulos Collection (now Victoria and Albert Museum), painted with a dragon, of the same shape as a Tz'ü Chou flask mentioned on a previous page, and two high-shouldered vases in the Seraglio Museum and in the Alfred Clark Collection.⁶ A vase of the same form in the Charles Russell Collection⁷ has a truncated conical lid, like a vase ('wine-vessel'), again in the Peiping Palace Collection⁸ and attributed to the reign of Hsüan Tê.

Painting of figure-subjects in a characteristic style appears on some broad jars of *potiche*

¹ Compare pp. 9 and 96; R. L. HOBSON and SIR PERCIVAL DAVID, 'Chinese porcelain at Constantinople', in *Trans. O.C.S.*, 1933-34, p. 9; E. ZIMMERMANN, *Altchinesische Porzellan im Alten Serai*, *passim*, where, however, the dating of the blue-and-white is in my opinion at least half a century too late in most instances. That the specimens in question are in the Hsüan Tê style, and sometimes bear the mark, cannot be denied; they must therefore be of the period, or be copies made at least a century later, that is to say in the period of Chia Ching or Wan Li, which seems impossible in view of their style of manufacture and their tone of blue. For the Near-Eastern export, compare also LEIGH ASHTON, 'Early Blue and White in Persian MSS.', in *Trans. O.C.S.*, 1934-35, p. 21. ² As on a small jug figured by BRANKSTON, *op. cit.*, pl. 4A. ³ ZIMMERMANN, *op. cit.*, Taf. 25. ⁴ No. 1505. ⁵ Catalogue, pl. CXVIII; London Exhibition No. 1459. ⁶ London Exhibition Nos. 1472, 1433, 1475; LEIGH ASHTON and BASIL GRAY, *Chinese Art*, pl. 105. ⁷ *Chinese Ceramics in Private Collections*, Fig. 315. ⁸ London Exhibition No. 1630; *Chinese Government Catalogue*, No. 156; another example, in the Victor Rienaecker Collection, is figured in an article by W. W. WINKWORTH, in the *Antique Collector*, Vol. 14 (1943), p. 170. Compare p. 116 for a Wan Li copy. Ch'ien Lung copies of such vases were also in the London Exhibition Nos. 2503, 2506.

HSÜAN-TÊ UNDERGLAZE-RED

form (PLATE 110) and on high-shouldered vases similar to those just described. Most of these have borders of foliage in Hsüan Tê style.

It is unlikely that all or even most of the wares described above can have been actually made in the short reign of Hsüan Tê; but they are precisely in the style of the Palace specimens and a date within a decade or two of the middle of the 15th century is not at all unlikely for them. The vogue of blue-and-white at this time and the consequent production must have been immense.

Other exceptional Hsüan Tê pieces calling for mention are an oval ink-palette in the David Collection¹ painted with dragons and bearing a date corresponding to 1426; and a mallet-shaped vase of porcelain burnt red at the foot, with fish-shaped handles, delicately painted in silvery blue with figures and grasses;² this is of a kind greatly valued in Japan. Among the Palace specimens sent to the London Exhibition, not hitherto mentioned, were a Buddhist begging-bowl, and a ewer and a wash-basin³ in forms copied from Near-Eastern metalwork.⁴

The existence of Annamese blue-and-white of this period should be mentioned here. A jar painted in a Hsüan Tê style, in the Seraglio Museum, bears an Annamese mark and a date corresponding to 1450.⁵

Painting in the difficult underglaze copper-red was fully mastered in the reign of Hsüan Tê, which is in fact famous for it. The Chinese books give the colour various names indicating the esteem with which it was regarded in its finest forms; such as 'fresh red', or 'vivid' or 'blood-red' (*hsien hung*), distinguishing it from the dry iron-red and the imperfect red colour produced from copper in the 14th century; other names are 'sacrificial red' (*chi hung*),⁶ referring to the use of the colour in ritual vessels at the Altar of the Sun, and 'precious-stone red' (*pao-shih hung*), which refers to the alleged use in its preparation of rubies or other stones.⁷ The art of making the copper-red is supposed to have been lost after

¹ Catalogue, pl. CXIV; *Trans. O.C.S.*, 1931-32, p.20. ² London Exhibition No. 1439; *David Catalogue*, pl. CXIII; *Trans. O.C.S.* 1930-31, p. 13, pl. 111. ³ *Chinese Government Catalogue*, Nos. 157, 160, 161.

⁴ Compare BASIL GRAY, 'The influence of Near Eastern metalwork on Chinese ceramics', in *Trans. O.C.S.*, 1940-41, pl. 5 and 6 (b). ⁵ See p. 165 for this and other Annamese wares. ⁶ Other meanings are attached to different characters read as 'chi', such as 'massed red' and 'sky-clearing red', but these different characters seem to have been written by mistake for the one meaning 'sacrificial'.

⁷ The need for special ingredients in the glaze and body has already been mentioned. The *Po-wu Yao-lan* speaks of the use of powdered precious stones said to be garnets (not rubies as translated by Bushell), and the story was repeated by Père d'Entrecolles in the 18th century. It is probable that the 'precious stone' was some form of silica and served only to enhance the brilliancy of the glaze by increasing its refractoriness or slowing down the development of the red colour, which was due to the copper alone. The use of carnelian in the Ju-ware glaze is mentioned on p. 66. A special ferruginous clay was also needed in the body of the ware to be glazed or painted in copper-red, and it has been asserted by Dr. WU LAI-HSI ('Under-glaze Red Porcelain: Some facts and fallacies', in *T'ien Hsia Monthly*, March 1936, p. 245, where the whole subject is discussed at length) that this iron alone, without a reducing atmosphere in the kiln, was sufficient to secure the development of the colour. He supports this argument by pointing out that the reduced-copper colour begins to appear next to the body and not from the surface downwards. The presence of iron in copper-red specimens is usually indicated by a celadon-green colour in the glaze under the base. The analyses of Chün glazes given on p. 70 also indicate the presence of iron. It is asserted in the *T'ao Shuo* that the failure of supplies of this presumably ferruginous 'earth used for the fresh red' at some time before the reign of Chia Ching led to its substitution by the well-known Chia Ching overglaze red. Copper-red is treated from the scientific point of view by J. NORMAN COLLIE and SIR HERBERT JACKSON in 'A Monograph on the copper-red glazes', in *Trans. O.C.S.*, 1921-22, p. 22; J. W. MELLOR, 'The chemistry of the copper-red glazes', in *Transactions of the Ceramic Society*, XXXV

HSÜAN-TÊ RED AND BLUE MONOCHROMES

the time of Ch'êng Hua, in the middle and later Ming reigns, though marked specimens of the Chêng Tê and Chia Ching periods are known.¹ Red-painted specimens accepted as of early Ming date are, however, decidedly rare. An unquestionable example is the bowl and cover in the Peiping Palace Collection painted with dragons in red and borders in blue.² A similar bowl is in the David Collection (PLATE 101B). It has been pointed out by Dr. Wu Lai-hsi that the red evidently required a higher temperature than the blue, which is usually discoloured if the red is perfect, while the latter is undeveloped if the blue is correctly fired. The well-known stem-cups painted with three red fishes (PLATE 101A), or three red fruits, and bearing the Hsüan Tê mark, were much discussed by the Chinese writers from the time of Hsiang Yüan-p'ien in the 16th century to the period of Yung Chêng in the 18th century, where they were copied at the Imperial factory. High praise was given to the 'fat' texture and pure white colour of the glaze and 'the precious brilliance of the fresh red ravishing the eye' (*Po-wu Yao-lan*, 1621-27). The type undoubtedly dates from the reign of Hsüan Tê, but only a few of the surviving specimens can be ascribed to it; these usually have a flat base and the mark inside the bowl; but a specimen in Sir Percival David's Collection shows a hollow stem. The rest are believed to be later copies. A large bowl formerly in the Winkworth Collection³ is closely similar in design to such bluë-and-white bowls as that here figured in PLATE 88A, and though the red lacks the typical brilliance of the Hsüan Tê colour, seems likely to date from that period.

The Hsüan Tê red and blue monochrome glazes may conveniently be mentioned at this point. The reign was as famous for these as for the underglaze painting, but some even earlier examples seem well authenticated. A book published in 1591⁴ asserts that the 'sacrificial red' glaze was made in the Yung Lo period, and a stem-cup marked with that reign-name was sent from Peiping to the London Exhibition, together with a 'monk's-cap-jug' and several bowls with the Hsüan Tê mark.⁵ Many red-glazed bowls and dishes with the mark of Hsüan Tê incised under the greenish-toned white glaze of the base are in English collections, but their attribution to the reign is much disputed, since the type is known to have been copied in the 18th century.⁶ The bowl in PLATE 100 came from the Imperial Collection and was ascribed by Ch'ien Lung to the Hsüan Tê period, as was the little red-glazed sauce-pot or wine-pot also from Peiping figured in the same PLATE. It is noticeable that in both of these pieces the red glaze thins to greenish white at the edges and on reliefs; this tendency in the bowls was mentioned in the *Po-wu Yao-lan* as characteristic of the Hsüan Tê red glaze, but it is also found on specimens undoubtedly of later date. Another little pot of the same shape as the last, but with a deep blue glaze, was sent to the Exhibition from Peiping,⁷ and another bowl from the Imperial Collection, engraved with dragons under a deep blue glaze, is now in the David Collection (PLATE 104A). These, too, may well be actually of the Hsüan Tê period. The glaze is supposed to be the

(1936); and A. L. HETHERINGTON, *Chinese Ceramic Glazes*, pp. 36 to 52. On the use of ferruginous clay and powdered precious stones, see also A. L. HETHERINGTON and SIR HERBERT JACKSON, in R. L. HOBSON, *Wares of the Ming Dynasty*, p. 62. ¹HOBSON (*Ming*, p. 130) speaks also of a revival in the Wan Li period, but cites no example. ²London Exhibition No. 1631; *Chinese Government Catalogue* No. 150. ³Sale Catalogue, 26th April 1933, Lot 365. ⁴The *Shi-wu Kan-chu*, by Huang Yi-Chêng, cited by WU LAI-HSI, *op. cit.*, p. 246. ⁵London Exhibition Nos. 1615, 1617; *Chinese Government Catalogue* Nos. 138, 140 to 148. ⁶They are discussed in *Trans. O.C.S.*, 1930-31, p. 15. ⁷London Exhibition No. 1614.

CH'ENG-HUA BLUE-AND-WHITE & 'MR' TS'UI

chi ch'ing ('sky-clearing blue') ascribed to the reign by the late-Ming commentators.

The reign of Ch'êng Hua (1465-87) was less famous for blue-and-white than for enamelled ware. The fashionable porcelain was now more finely made, though not free from flaws, and the blue was usually paler and softer in tone than in the Hsüan Tê period. The best examples are small bowls and cups, which are especially characteristic also of the polychrome ware of the reign. The designs range from the delicate naturalism of tulips and lily-like flowers (PLATE 92B)¹ to the sensitive formalism of the lotus-scroll designs of another well-known type².

In general this Ch'êng Hua blue-and-white of Imperial quality is distinguished by an almost excessive delicacy and refinement. A well-known class of vases with the mark of Ch'êng Hua may seem to provide an exception to this rule, but they are probably not of the period. A large baluster vase in the Louvre,³ painted with bold peony scrolls and a border of pointed leaves in blue and copper-red, appears to be the counterpart of the heavy grey crackled vases painted in enamels and bearing the Ch'êng Hua mark to be mentioned in the next section, where it is suggested that the whole class may date from the Chia Ching period.⁴

Painting in copper-red of the Chêng Hua period was represented in the London Exhibition by a wide bowl with the usual 'Three Fishes',⁵ but is otherwise even rarer than its Hsüan Tê counterpart.

Some other styles of blue painting believed to be of the 15th century call for mention here. The most important is a linear style, almost without washes of colour. It recalls the bottles attributed above to the 14th century, but is much more developed, though retaining the attractive nervous flick of the earlier work. It is unlikely that it was done at the Imperial factory, and is perhaps not Ching-tê Chêng work at all. The hot-water-bowl in PLATE 93B is a beautiful example.

Another style of figure-painting, especially of playing children on a miniature scale, is found in blue-and-white as well as in a 15th century class of polychrome wares to be described in the next section. Examples of the kind in the David and Bloxam (Victoria & Albert Museum) Collections⁶ are all unmarked, and on grounds of style have been attributed to the Ch'êng Hua period; but a well-known and very charming polychrome specimen, a stem-cup in the David (formerly Elphinstone) Collection,⁷ though in a familiar Ch'êng Hua style, bears the Hsüan Tê mark. The incense-burner in PLATE 94A, painted with a figure-subject in pale silvery blue, belongs to the same class. Now it must be considered at least as a possibility that these miniature pieces, delicately painted in pale greyish silvery blue, are copies of early-Ming wares dating from the second half of the 16th century. A circumstantial account in the *T'ao Lu* speaks of an amateur potter named Ts'ui, who in

¹ Also London Exhibition No. 1502; Eumorfopoulos Sale, Lot Nos. 237, 238; Wu Lai-hsi Sale, Lot No. 45. ² *Eumorfopoulos Catalogue*, No. D.8; Hobson, *Ming*, pl. 14(4). ³ London Exhibition No. 1507. A similar vase is in the Victoria and Albert Museum. ⁴ P. 124. A very large blue-and-white vase in a Swedish collection, stated to bear the Ch'êng Hua mark, is figured by L. REIDEMEISTER, *Ming-Porzellan in schwedischen Sammlungen*, Taf. 7. This, like the crackled vases painted in enamels, has had its neck inexplicably cut down. ⁵ No. 1636; *Chinese Government Catalogue* No. 164. ⁶ *David Catalogue*, pl. CXXXIII; BRANKSTON, *op. cit.* pl. 33; *Chinese Ceramics in Private Collections*, Fig. 193, which shows several bowls apparently of this same origin. ⁷ Figured in colours in *Old Furniture*, II (1927), p. 151, and in *Trans. O.C.S.*, 1927-28, Frontispiece; London Exhibition No. 1572.

FIFTEENTH-CENTURY WARES IMITATED

the reigns of Chia Ching and Lung Ch'ing¹ was famous for his copies of early Ming porcelain. The finest example of all this pale silvery blue painting is a justly famous bowl in the Salting Collection (PLATE 94C), of a beautiful straight-sided T'ang form, with very sensitive painting of chrysanthemums and lizards; it bears the Hsüan Tê mark and has often been cited as an unquestionable production of that reign. But the border of water and growing lotuses unmistakably recalls those on some wares dating from the second half of the 16th century² and almost certainly implies that the bowl is of the later date. It is thus quite possibly an example of 'Mr.' Ts'ui's work, like the other specimens cited in this paragraph. The wares in question are of a fine-grained porcelain showing a strong tendency to turn red where exposed, with a dense glaze of a somewhat imperfect bluish or greyish white colour; and these imperfections have been taken to indicate an early date. But they could as well be due to the fact that Ts'ui's was a private kiln. The mallet-shaped vase mentioned earlier³ also comes in question here, as do a curious pair of straight-sided nearly cylindrical deep cups or bowls in the David Collection⁴ painted in underglaze red and blue with fighting cocks and growing plants in a manner recalling the enamelled 'chicken cups' of the reign of Ch'êng Hua.⁵ Here again the porcelain is notably imperfect and primitive-looking, but the fact that one bowl of the pair bears the Hung Wu mark, and the other that of Yung Lo implies that they are not of either period, but of some considerably later date. Their refined miniature style suggests that they too are possibly the work of Ts'ui, though copper red was little used in his time.⁶ It should be mentioned that an enamelled cup actually inscribed with the name Ts'ui is in the David Collection.⁷

Other 16th-century imitations, presumably from the Imperial factory, employ the rich blue well known in the Chia Ching wares. The little bowl with ducks and water-plants from the H. B. Harris Collection, figured in PLATE 94B, bears the Hsüan Tê mark, but others in identical style⁸ have the mark of Chia Ching. It may be taken as certain that the Hsüan Tê style and mark were copied in the reign of Chia Ching, but the examples imitated and emulated were the smaller and finer Imperial wares, not the export porcelain of the Istanbul kind.⁹ The archaism of Chia Ching was continued into the Wan Li period. A tall vase with conical lid, in the W. F. Van Heukelom Collection,¹⁰ obviously inspired by a Hsüan Tê example, such as the Peiping Palace and C. E. Russell vases mentioned above,¹¹ bore the mark of Wan Li.

The imitations made in the 18th century are less difficult to recognize as such. The reproduction of the spotted blue has already been mentioned. A more remarkable case is that of a box and cover in the R. H. R. Palmer Collection¹² painted with playing children in early Ming style, but in material, colour and workmanship suggesting a K'ang Hsi date. This specimen bears a Ch'êng Hua mark and cyclical date, and this has been taken to imply that it is an exact copy of a Ch'êng Hua piece. But this is an unjustifiable assumption,

¹ This is the period given by HOBSON, quoting the *T'ao Lu*; but KUO PAO-CH'ANG (*Chinese Government Catalogue*, p. 26) states that Ts'ui worked in the period between Ch'êng Hua and Hung Chih, which seems unlikely in view of the styles he is stated to have copied. ² Compare REIDEMEISTER, *op. cit.*, Taf. 20A. ³ P. 113. ⁴ Catalogue, pl. CXV; London Exhibition No. 1587. ⁵ See below, p. 123. ⁶ But see p. 125. for a marked Chia Ching example. ⁷ See p. 124. ⁸ Such as London Exhibition No. 1955. ⁹ Compare note 1 on p. 112. ¹⁰ Sale Catalogue, London, Sotheby's, June 1st, 1937, Lot 25. ¹¹ P. 112. ¹² *Trans. O.C.S.*, 1941-43.

CHÊNG-TÊ BLUE-AND-WHITE

since a date in the same reign is known to have been inscribed on a specimen made and painted in unmistakable 18th century *famille verte* style.¹

The reign of Hung Chih (1488-1505) was an unimportant one in Chinese ceramic history, and it is supposed that the Ch'êng Hua styles were continued in it, though the Imperial factory was relatively inactive. Lotus scrolls, somewhat hard and mechanical and anticipating a style of the subsequent reign of Chêng Tê, are painted on a vase in the David Collection dated in the 9th year of Hung Chih (1496).² A yellow enamel, almost the only feature for which the period was famous, was put to a new use in association with blue painting.³ Marked dishes painted in blue with the ground filled in with this enamel in the Victoria & Albert Museum and the F. H. Paget Collection⁴ show also a new style of rendering flowers and fruit. The characteristic easy grace of the drawing in this manner is also seen in a large dish in the Sedgwick Collection, with white decoration reserved on a blue ground, here figured in PLATE 107B. This Hung Chih style, which is comparatively rare, anticipates the broadness and freedom of the Chia Ching painting to be discussed presently. Similar examples with the mark of the intervening period of Chêng Tê are also known.⁵

In the reign of Chêng Tê (1506-21), or possibly earlier, a more widely adopted style of painting was developed from the Hsüan Tê manner. In this, sinewy dragons and clean lotus scrolls on strong winding stems take the place of the more sensitively rendered forms of the earlier period. The baluster vase in PLATE 95A, which has a flat solid base, is painted with these lotus scrolls in a good blue under a glaze cloudy with bubbles, such as is often found on Chêng Tê wares. Saucer-dishes from an Imperial service of the reign painted with dragons among rather hard and stiff lotus scrolls are in the British Museum and the Eumorfopoulos Collection.⁶ Though it was stated (but long after the time) that the so-called Mohammedan blue was again available, the blue of the reign, even on the Imperial wares such as these, was often greyish in tone.

From the hard forms of the Chêng Tê lotus foliage were developed the so-called Mohammedan scrolls or arabesques popular in this reign. These are seen on the bottle with an Arabic inscription in PLATE 95C, doubtless made, not for export, but for one of the many Mohammedan communities which wielded great power in China in the reign of Chêng Tê,⁷ and doubtless account for some of the Near Eastern influences to be observed in porcelain of the period.⁸ An exceptionally fine example of this scrollwork is a small ewer in the Eumorfopoulos Collection, painted in mottled blue,⁹ the shape of which with its animal spout again suggests a Near-Eastern model in metalwork; dragon handles and solid stepped feet seem to have been popular in the period. The four-sided jar from the Bloxam Collection in PLATE 93A may be ascribed to this reign on account of its rather hard clear painting, which recalls the arabesque foliage of the period.

¹ See W. B. HONEY, 'A K'ang Hsi vase with a Ming cyclical date', in *Artibus Asiae*, III (1928-29), p. 166. ² DAVID Catalogue, pl. CXXXI. ³ For a supposed earlier (Hsüan Tê) use of this yellow in association with blue, compare note on p. 118 below. ⁴ HOBSON, *Ming*, pl. 25 (3); BLUETT, No. 22; REIDEMEISTER, *op. cit.*, Taf. 9. ⁵ REIDEMEISTER, *op. cit.*, Taf. 10. ⁶ HOBSON, *Handbook*, Fig. 85, and BLUETT, No. 1. ⁷ KAHLÉ *op. cit.*, quoting Ali Ekber, p. 35. It is stated by F. PERZYNSKI (*Burlington Magazine*, XVIII, 1910-11, p. 30), on the authority of F. HIRTH, that Chinese Mohammedans making the pilgrimage to Mecca always took with them a piece of blue-and-white porcelain as an article of exchange. ⁸ BASIL GRAY, *op. cit.*, p. 59. ⁹ HOBSON, *Ming*, pl. 19 (3); compare also EUMORFOPOULOS Catalogue D. 19 to 22, all of which bear Arabic inscriptions.

CHIA-CHING BLUE-AND-WHITE

The clear rhythmical movement of the typical Chêng Tê style extended to other motives, such as the vines and tendrils on the very beautiful gourd bottle in the Sedgwick Collection figured in PLATE 95B. Some small faceted vases with elephant-head handles, with convolvulus-like flowers, in some cases on a yellow ground,¹ seem from their rhythm to belong to this group, though some of them are known to bear the mark of Hsüan Tê and some may be Ch'ing copies.² Here again the shape was apparently derived from a Near-Eastern metal example.³

The rare painting in copper red of this reign is similar to the blue in drawing, as in a dish from the Bloxam Collection in the British Museum.⁴ The dull brownish-crimson tone of the red is characteristic and appears on a marked bowl with 'three fishes' in the David Collection.⁵ A Chêng Tê marked cup in the same collection, on the other hand, is painted with fruits in a fine 'fresh red', and a dish with a dark blood-red glaze, also in the David Collection,⁶ bears the mark of this reign.

The abundant blue-and-white of the long reign of Chia Ching (1522-66) is of widely varying quality. The supplies of china-clay from the Ma-Ts'ang hills are said to have become exhausted during the reign, with a consequent deterioration in the quality of the paste, and this was still more pronounced under Wan Li. But on the other hand the 'Mohammedan blue' is said to have been available again, and what is called the typical Chia Ching blue, a rich violet-toned colour, is supposed to have owed its quality to the foreign cobalt. A greyish blue was used for the export wares, from now onwards made again in quantity.

The Chia Ching wares were commonly marked, and their identification offers few problems, apart from their separation from the 18th-century blue-and-white which also bears the mark; and a brief appreciation only is called for here.

In design a noteworthy change of taste is shown. Besides the common lotus scrolls of the earlier periods, which now tend to become closer and more carelessly drawn, with the blue colour freely applied in heavy washes over strong outlines, we find a bold free style of rendering flowering plants and trees, particularly peach trees with fruits and broad foliage, all showing a characteristic easy rhythm. The big double-gourd vase in the Oppenheim Collection figured in PLATE 96 is typical of this. Birds and animals, often deer, and

¹ REIDEMEISTER, *op. cit.*, Taf. 2; *David Catalogue*, pl. CXVI; London Exhibition No. 1447. ² A faceted vase similar to those cited, in the Peiping Palace Collection (*Chinese Government Catalogue*, No. 264), bore the Ch'ien Lung mark. The use of the yellow enamel on Hsüan Tê blue-painted wares is in my opinion unproved, in spite of an item in T'ang Ying's list (No. 27) and the examples just cited. A dish formerly in the Bloxam Collection with blue-painting of Constantinople type has a yellow enamel ground, but this has been thought to be a later addition, and Frankston recently (*op. cit.*, p. 51) has given an account of such fraudulent work. A dish painted in yellow, with the Hsüan Tê mark (London Exhibition, No. 1574), is I think more likely to be of Chia Ching date. There is no doubt that Hsüan Tê and Ch'êng Hua marks were added to Chia Ching wares: compare pp. 116, 119, 123 and 124. ³ BASIL GRAY, *op. cit.*, p. 50. ⁴ *Chinese Ceramics in Private Collections*, fig. 177; REIDEMEISTER, *op. cit.*, Taf. 13B, shows its blue-and-white counterpart. ⁵ *Catalogue*, pl. CXXXVIII. Such 'imperfect' colouring was doubtless despised by the Chinese connoisseur, and the *Po-wu Yao-lan* deplored the brown and blackish markings sometimes seen. But to Western taste, and to that of the Tea-Master also, the shadowy indefinite markings of brown and greenish black in the red, under a greenish crackled glaze, may be more admirable than the perfectly developed blood-red colour. For instance, compare Eumorfopoulos *Catalogue* D 52 and 53, and the peach-shaped water-pots, London Exhibition No. 1515; REIDEMEISTER, *op. cit.*, Taf. 3; and PLATES 122 and 167 in the present work. ⁶ *Catalogue*, pl. CLVII. ⁷ Compare pp. 111 and 117.

LATE-MING BLUE-AND-WHITE

fishes and water-weeds, were painted in the same style with a characteristically 'wet' touch in the application of the strong, almost heavy, blue colour. Dragon designs were treated in the same bold fashion: a famous example is the great jar formerly in the Andrew Burman Collection and now in the Victoria & Albert Museum,¹ which also includes in its decoration a favourite motive of the period in the form of a tree-stem twisted into the shape of the character *shou* (happiness). A new use of 'Y' diaper and the like and of formal lotuses treated as rosettes, in a rather stiff heavy 'brocaded' style, is in contrast with the loose, almost lax, rhythm of the more usual Chia Ching painting.² Standing apart from the usual Chia Ching blue-and-white are some jars painted with fish and water-weeds, with starry flowers and rectangular leaves, in a peculiar bright blue often supplemented by touches of red or yellow enamel.³

Though vast demands were made by the court, Imperial blue-and-white of the Chia Ching period is now apparently rare or not esteemed, and only one specimen, an incense-burner painted with dragons and clouds, was sent to the London Exhibition from the Peiping Museums. A remarkable bowl of Imperial quality in the David Collection is painted with landscapes with water and pavilions in the usual rich blue of the reign and bears the rare mark 'Elegant vessel for the President [of the Six Boards]'.⁴

The use of the by-this-time-classical mark of Hsüan Tê on Chia Ching blue-and-white has been mentioned already, and a typical small bowl from the H. B. Harris Collection (PLATE 94B) was cited, as well as some specimens painted in silvery blue conjecturally attributed to the kiln of the 16th-century private potter 'Mr.' Ts'ui.

The favourite Chia Ching forms included besides the usual broad *potiche* and ovoid jars, double-gourd vases, large round boxes and covers, and pear-shaped ewers. Some not-uncommon examples of the last-mentioned shape are painted with a queer version of a European Renaissance fountain.⁵

The blue-and-white of the reigns of Lung Ch'ing (1567-72) and Wan Li (1573-1619) follow the Chia Ching style without much variation, but with an increasing loss of character. Many specimens would without the mark be taken for Chia Ching ware.

The Wan Li blue on the best wares for Imperial and Chinese use is a rich slightly violet-toned colour. Growing plants and figure-subjects, and rather dull formal flowers and foliage in a degenerated Chia Ching style were usually drawn in dark blue outline filled in with clear washes of lighter colour. Even the lotus scrollwork, now much simplified, was drawn in outline and filled in. But some wares obviously intended for the Chinese market, perhaps even for Imperial use, were made of coarse material and painted in dull blue. Of this order is a very large and characteristic four-sided beaker of bronze form from an altar-set in the British Museum, with the mark of the Wan Li period and all-over formal painting of dragons.⁶

¹ HOBSON, *C.P. & P.*, II, pl. 72 (in colour). ² The motives and styles of Chia Ching and other blue-and-white are studied in detail by F. PERZYNSKI, in an article, 'Towards a grouping of Chinese porcelain', in the *Burlington Magazine*, XVIII (1910-11), p. 169. ³ Eumorfopoulos Catalogue, D92; a specimen in the Alfred Clark Collection is figured in an article by E. E. BLUETT, in *Apollo*, XIX (1934), p. 141. ⁴ Catalogue, pl. CXXXIII; London Exhibition No. 1504. There is an example from the same service in the Victoria and Albert Museum. ⁵ *Country Life*, Jan. 1st, 1921, p. 9; FEDDERSEN, Abb. 46. An example in the Seraglio Museum, Istanbul (*Trans. O.C.S.*, 1933-34, pl. VI), bears added enamel decoration. A similar ewer with a shield of arms probably Italian (Gulland Collection, Victoria and Albert Museum, *Handbook*, pl. XLII) is one of the earliest examples of armorial porcelain. ⁶ HOBSON, *Handbook*, Fig. 102.

LATE-MING EXPORT BLUE-AND-WHITE

The export wares of the second half of the 16th and the early part of the 17th century are as a rule more lively in drawing and attractive in colour than the official Wan Li porcelain. They were seldom carefully finished and the blue was pale and greyish, even blackish at times; the feet were often crudely hollowed out and show radiating lathe marks, with sand and grit left adhering. But the vigour and effective stylization of the painting make them artistically more exciting than many more correct and carefully finished wares. The types in question were made over a long period and are historically important as the models taken by the contemporary Persian potters¹ and the makers of the earliest European (Portuguese, Dutch, and German) delftware. It has already been suggested that these wares were perhaps not of Ching-tê Chén make.

The earlier of these late-Ming export classes include some big dishes, often bearing the Chia Ching mark, of heavy build, painted with birds or animals, particularly rams, in landscapes, with narrow formal borders of lotuses and water, or scrolls, or with medallions enclosing *shou* characters, stylized phœnixes (PLATE 97A) and the like. The mark of a hare is sometimes found on wares of this sort.

The later kinds are typically of a thin rather greyish porcelain moulded into ribs, gadroons or other raised patterns, with wavy edges, giving them an almost metallic feeling in the hand. Plates and dishes are chiefly found, but bowls, ewers and hookah bases were also made for the Near-Eastern market. Salt-cellars of European silver form are known,² and other specimens with European silver mounts of the second half of the 16th century are not uncommon.³ A pear-shaped bottle in the Victoria and Albert Museum with a garbled Portuguese inscription and the date 1557,⁴ suggests that the trade in these wares was already extended to Europe in the 16th century by the Portuguese ships. A blue-and-white bowl in the Museo Civico at Bologna⁵ bears a silver-gilt mount dated 1554, with an inscription recording that it was given by King John III of Portugal to the Papal Legate at his court. The usual decoration is of panelled borders enclosing emblems more or less simplified, with the middle painted with birds on rocks, deer and other animals (PLATE 97B, 98A), flowering plants, and (more rarely) figures. Occasionally the only decoration on bowls is of fantastically stylized figures of deer, which were a favourite subject throughout the class.

¹ Compare F. SARRE, 'Wechselbeziehungen zwischen ostasiatischer und vorderasiatischer Keramik,' in *Ostasiatische Zeitschrift*, 1919-20, p. 337; and WILLIAM KING, 'Persian Porcelain,' *Artibus Asiae*, 1925, No. 1, p. 1. ² There is a specimen in the Salting Collection at the Victoria and Albert Museum. ³ Several examples are figured in articles by R. L. HOBSON, 'Late Ming blue-and-white porcelain,' in *Country Life*, September 25th and November 20th, 1920, p. 662. Some English-mounted specimens are famous. The earliest with a hall-mark and therefore dateable is the Lennard cup in the David Collection (*Catalogue*, pl. CLIII), of 1569-70, painted in greyish blue. The Leverton Harris cup (British Museum), HOBSON, *Ming*, pl. 20, has a mount of uncertain date, and is of late-Ming porcelain, painted in a linear style. Three other specimens bear similar mounts of the middle or third quarter of the 16th century: they are a bowl in Lord Swaythling's collection (figured in *Country Life* as above), another in the Pierpont Morgan Collection (formerly Lord Burghley's), figured in S. W. BUSHELL, *Chinese Art*, Vol. II, Fig. 24, and a third in the possession of the Trenchard family. All appear to be of export porcelain of the middle or third quarter of the 16th Century, but it is affirmed of the last-named, by a probably mistaken tradition, that it was given by Philip of Austria to Sir Thomas Trenchard in 1506; it does not bear the mark of Hung Chih, as is sometimes stated. Compare also an article by S. W. BUSHELL, and E. ALFRED JONES, 'A Ming bowl with silver-gilt mounts of the Tudor period,' in the *Burlington Magazine*, XIII (1908), p. 257. ⁴ WILLIAM KING, 'A document in Ming porcelain,' in *The Year Book of Oriental Art and Culture*, 1924-25, p. 31. ⁵ SIR JOHN HOME, in *Trans. O.C.S.*, 1935-36, p. 30.

'TRANSITIONAL' BLUE-AND-WHITE

To the very end of the Ming period belongs a class of rough blue-and-white dishes, probably not of Ching-tê Chén manufacture, but sometimes bearing the mark of T'ien Ch'i, with painting chiefly of figures and trees swiftly dashed in with vigorous brush-strokes in a dark greyish blue. Slight enamelling, chiefly in red, green and yellow, also appears on some pieces of the class. Under the name of *sometsuke* ware¹ these dishes have been greatly admired and much copied in Japan. A dish of the class in the Victoria and Albert Museum² bears very spirited if somewhat grotesque painting of a group of naked children under a tree. An octagonal dish in the same collection is an exceptional specimen of the class, with a design of a tree incised and appearing white, in a ground of greyish blue.³

Towards the middle of the 17th century, apparently in the period of disturbance between the fall of the Ming emperors and the establishment of the Ch'ing Dynasty, an entirely new type of blue-and-white made its appearance. Of clean, rather heavy porcelain of a soft pure white colour, this 'Transitional' blue-and-white (as it is familiarly called) shows a distinct range of forms and some new motives of decoration. The blue employed in the best examples was of remarkably fine quality, with an attractive tinge of violet in its clear, deep, luminous colour, which has suggested a comparison with 'violets in milk'.⁴ The class was presumably made chiefly for export, and Hobson has spoken of the potteries as probably making up 'in foreign orders what was lost in an unsettled home market'. Conspicuous among the forms are Persian ewers and beakers and tankards of European form; but some of the finest examples are tall cylindrical vases, bottles with sloping shoulders (PLATE 99) and double-gourd vases in Chinese taste. A tankard published by Perzynski bears a European silver mount dated 1642, and the bottle here figured bears a date corresponding to 1638. This bottle was further decorated all over with a beautiful green enamel, such as covers also a beaker of the class in the Louvre (Grandidier Collection). A common feature of the class is a narrow band of very lightly incised ornament on the neck or shoulder of the piece. Figure-subjects are frequently met with (PLATE 98B); they are simply painted in graded washes over delicate drawing, anticipating the manner of the K'ang Hsi blue-and-white. Lotuses with prickly foliage boldly drawn on a large scale, and broad-leaved plantains (PLATE 99), were favourite themes beautifully rendered on the tall cylindrical vases.⁵ A familiar motive, almost a distinguishing mark, is a tulip-like flower on the neck of the piece. Not all the wares of the period are of high quality. Some large bowls and dishes, for example, are painted in a rather muddy blue with an artless and confused jumble of floral motives, including the formal 'tulip' just mentioned, and in one not-uncommon pattern the middle of the bowl or dish is occupied by the figure of a woman spinning. But the best of this 'Transitional' blue-and-white is unexcelled by anything of its kind made in the Ming or the Ch'ing period.

¹ S. OKUDA, *One hundred selected dishes in old sometsuke ware* (text in Japanese, Osaka, 1933). ² *Review of Principal Acquisitions*, 1932, Fig. 3. ³ A similar dish is figured in OKUDA, *op. cit.*, pl. 11. ⁴ See two articles by F. PERZYNSKI, 'Towards a grouping of Chinese porcelain,' in the *Burlington Magazine*, XVIII (1910-11), p. 169 and XXII (1912-13), p. 309, where the 'Transitional' class is fully discussed.

⁵ These motives are familiar on the copies made in the Delft and Frankfort tin-glazed pottery, in the same or a slightly later period.

MING ENAMEL-PAINTING

Ming Porcelain Painted over the Glaze in Enamel Colours

The use of overglaze enamel colours in late Sung times has been recorded earlier in this book¹, and there is now no doubt that in the reign of Ch'êng Hua (1465-87) the technique of enamel-painting was brought to perfection; the reign became classical for the type. But for the long interval, of more than two hundred years, between the making of the wares boldly painted in red and green in the early 13th century and the exquisite (perhaps over-exquisite) work done for the Ming emperor there are few documents indeed to mark the stages in the development of the process.

The preparation of enamel colours from the materials of lead glaze, their application either on the biscuit or over a white or coloured porcelain glaze and their firing on at a low temperature, would not require any great or difficult discovery. Many-coloured enamels were in use in Persia in the 13th century, in the so-called *minai* wares; but the Chinese red-and-green bore no resemblance to these. The Chinese enamels seem in fact to have been discovered and developed independently. There is no other ware of the time, Oriental or Western, that might have pointed the way to the 15th-century practice. Until some precursors are discovered, we must therefore treat the developed art of enamel-painting on porcelain as an invention of the early Ming potters, inspired (it may be) by the unprecedentedly fine material for painting provided by the new white porcelain.

For the 14th century and the reign of Hung Wu (1368-98) there is no hint of enamel-painting in the old Chinese writings, and enamel-painted pieces with the mark of the period, such as a rectangular box-top painted in red-and-green in the Lauritzen Collection, Stockholm,² are so rare as to be unconvincing evidence of a regular practice at the time; the specimen cited (which is painted in fine enamels somewhat in Wan Li style) is evidently no isolated experimental piece, and may well be later than the period suggested.

For the reign of Yung Lo (1403-24) the records are still silent, and no marked specimens can be cited save some bowls with gilt designs on a red ground, of which there are examples in the British Museum; but these are almost certainly of Chia Ching or later date.³

Many enamelled specimens bear the mark of the Hsüan Tê period, but very few indeed can be ascribed to it with any approach to certainty. Some four-sided jars in the British Museum, in the Alfred Clark and David Collections, and elsewhere, and some little bucket-shaped waterpots,⁴ all bearing the mark, are with fair reason thought to date from the reign. They certainly fit the descriptions given in the Chinese books; for example, the *Po-wu Yao-lan* (1621-27) declared that the Hsüan Tê enamels were 'deep and thick and piled on', compared with those of Ch'êng Hua, and 'flat-sided jars' were specifically mentioned. But it must be remembered that the author was writing a century and a half after

¹ P. 90. ² London Exhibition Nos. 1969; REIDEMEISTER, Taf. 1. A similar Wan-Li-marked specimen formerly in the Bloxam Collection (*Chinese Ceramics in Private Collections*, Fig. 189) has by some authorities been regarded as modern. ³ A similar ware was made by the Japanese potter Zengoro Hozen, who took the studio-name Eiraku, which is the Japanese reading of the characters for Yung Lo; and this seems to have given colour to the belief that the red bowls are authentic Yung Lo. But Eiraku worked in many styles and this one is no more likely to reflect a Yung Lo style than any other. ⁴ London Exhibition Nos. 1560, 1565; *David Catalogue*, pl. CXXV; E. E. BLUETT, 'The Collection of Mr. and Mrs. Alfred Clark', in *Apollo*, XVIII (1933), p. 301; *Trans. O.C.S.*, 1924-25, p. 11.

CH'ENG-HUA ENAMEL-PAINTING

the date of the wares in question and at least fifty years after the Chia Ching period, when the marks of both Hsüan Tê and Ch'êng Hua began to be freely copied, and he may well have been deceived by the marks. The opinions of Hsiang Yüan-p'ien (b. 1525, d. 1590), Huang Yi-chêng (1591), Kao Lien (1591) and Chang Ying-wén (1595) have no more authority, though often quoted. It is certain that many enamelled pieces with early Ming marks are of middle and late Ming date; and an enamelled stem-cup with the Hsüan Tê mark, painted with playing children, has already been mentioned¹ as a probable work of the late-16th-century potter Ts'u. A Ch'êng Hua-marked cup in the David Collection² painted with small figures in typical underglaze blue and transparent enamels, is in fact inscribed with the name Ts'u.

An important bowl, formerly in the S. D. Winkworth Collection (now Sir Percival David's),³ stands apart from the other wares purporting to date from the reign. It bears the Hsüan Tê mark and the cyclical date for 1433, and is sparingly painted with plum-sprays in thick jewel-like enamels, in which green, turquoise-blue and yellow are prominent, in a style which recalls the Kutani porcelain of Japan. The glaze is thick, opaque and pitted, and milk white in colour, unlike the normal glaze of Hsüan Tê porcelain as known in the blue-and-white; a hot-water-bowl in the Victoria & Albert Museum is similar in glaze and enamels and it is possible that these two pieces, like the blue-painted hot-water bowl in PLATE 93B, and doubtless other surviving specimens, were the productions of a private kiln, perhaps not at Ching-tê Chén at all. The quality of the glaze and the enamels, particularly the turquoise blue, recalls the so-called Swatow wares,⁴ and these are believed to have been made in Southern China, perhaps at Tê-hua in Fukien, but at a much later date. Whatever its origin and date the Winkworth bowl is a piece of enamelled porcelain of great beauty.

Coming to the reign of Ch'êng Hua (1465-87), we reach what is by general consent the classical period for enamel-painting in the Imperial taste. Here we are more fortunate, being both well informed and able to point to convincing specimens. Among the Ch'êng Hua porcelain sent to London from the Palace Collections a dozen enamelled pieces were included.

The characteristic style adopted, or developed, in the period, was named 'painting in contrasted colours' (*tou ts'ai*), apparently with reference to the opposition between the soft underglaze blue and the shining red, yellow, apple-green and other enamels, which were applied in thin, even, almost translucent washes over underglaze-blue outlines. The wide bowl from the Palace Collection here figured in PLATE 102A is an example of the richer compositions sometimes used. The gourd-vine on the very small cup in PLATE 103A is simpler and more conventionalized but equally characteristic and sensitive, while the bowl in PLATE 102B, from the David (formerly Kitchener) Collection, is the most famous and one of the most beautiful of its kind, though its date has sometimes been disputed. The well-known⁵ 'chicken-cups' are represented by several examples in the Peiping palaces and in the David and Sedgwick Collections.⁶ Another wine-cup in the David Collection⁷ is deli-

¹ P. 115. ² London Exhibition No. 1582. ³ *David Catalogue*, pl. CXXX; London Exhibition No. 1568; *Connoisseur*, LXV (1923), pp. 14 and 15; and in many other places. ⁴ P. 127. ⁵ Well-known chiefly because they were included in Hsiang's *Album* and highly praised by him. ⁶ London Exhibition Nos. 1580, 1581, 1586; *Trans. O.C.S.*, 1937-38, p. 9, pl. 1. ⁷ London Exhibition No. 1582.

EARLY-MING ENAMEL-PAINTING

cately painted with single figures, and there is an exquisite oviform box and cover in the Oppenheim Collection¹ painted with rocks, flowering plants, and a grape-vine, in a free style that is nearer to that of the supposed Hsüan Tê pieces than most others with the Ch'êng Hua mark. The unmarked pilgrim-flask in PLATE 103B, which is of 15th century form and may also be of Ch'êng Hua date, is painted with a flowering branch trailing in mist with a remarkable and characteristic delicacy of touch.

All these jewel-like objects are made of very fine porcelain with a relatively thick glaze. Occasionally the porcelain body was worked to eggshell thinness. A characteristic pair of bowls, again lent by the Chinese Government,² are of this 'bodiless' kind; they are of the 'press-hand form' favoured in Yung Lo's reign, but bear the Ch'êng Hua mark and are very sparingly painted with butterflies and scattered plum-blossoms.

These, then, are the classics of Chinese enamel-painting on porcelain of Imperial quality. They are 'well-behaved enamels';³ but there is nevertheless a tranquil poetry about them, if no wildness. Their style was deliberately and closely copied in successive later periods; first, in the middle of the 16th century in (amongst others) the works attributed above to 'Mr.' Ts'ui;⁴ again apparently in the Wan Li period;⁵ again in the reign of Yung Chêng in the 18th century,⁶ and yet again in that of Tao Kuang another century later.

In the strongest contrast to the foregoing classes are some large baluster vases, also bearing the mark of Ch'êng Hua; they are of heavy greyish usually crackled porcelain, roughly made, and painted in underglaze blue and enamels with bold stiff lotus or peony scrolls on winding stems.⁷ Similar vases are known with underglaze blue and copper-red painting and with enamels on the biscuit.⁸ All are presumably export wares and are usually ascribed to the Ch'êng Hua period; but the fact that one recorded example bears the Hsüan Tê mark suggests that their marks are not those of their actual period and that they are considerably later, perhaps of the Chia Ching period, though their exact date cannot yet be decided. No explanation has been found of the fact that most examples of the class, whatever their decoration, have been cut in two and rejoined and have had their necks cut down.

Subsequent enamel painting of the late 15th and early 16th centuries follows more or less closely the styles associated with the reigns of Hsüan Tê and Ch'êng Hua. The characteristic turquoise blue is seldom absent from the colouring, which is otherwise dominated by green, red and yellow. Dating is always difficult and 'early Ming' is as a rule the appropriate designation. No peculiarity of style is associated with the reign of Hung Chih (1488-1505), unless it be the use as a ground colour of the yellow enamel already mentioned;⁹ but the Chêng Tê (1506-21) mark is found on some bowls and dishes with attractive slight free painting of birds on branches, of which an example, marked in red enamel, in the

¹ London Exhibition No. 1598; HOBSON, *Ming*, pl. 20; and in many other places. ² London Exhibition No. 1579. ³ I owe this scornful phrase to BERNARD LEACH, *A Potter's Book*, p. 142. ⁴ Pp. 115 and 116;

⁵ Chinese Government Catalogue Nos. 184 and 185; a cup in the David Collection (*Catalogue*, pl. CXXIX), precisely similar to these Palace pieces, bears the mark of Wan Li in red enamel covering the blue mark of Ch'êng Hua. ⁶ P. 152; PLATE 131B. ⁷ Compare HOBSON, *Ming*, pl. 17 (now Victoria and Albert Museum), and p. 80, where the class is fully described; also London Exhibition No. 1814; Eumorfopoulos Catalogue Nos. D. 63, 64, 65. ⁸ Pp. 115 and 130. A kindred group with turquoise-blue ground has elephant-head handles on the shoulder. ⁹ P. 117.

CHIA-CHING ENAMEL-PAINTING

Eumorfopoulos Collection¹ may be specially mentioned. Enamelling in red and green only was notably revived in the Chêng Tê period, when the sinewy dragons of the time appear in this colouring.²

The Chia Ching period, in enamelled decoration as in blue painting, shows an accession of vitality and a wealth of new designs. The same easy rhythm and breadth of style are again to be noted. Two typical pieces are figured in PLATE 113. A limitation of palette to red and yellow and a sure free unlaboured touch give distinction and a simple power to the beautiful tray in PLATE 113B. The same two colours are used in a class of globular jars painted with red dragons in reserve on a yellow ground.³ Sir Percival David has an exquisite small bowl⁴ painted in red on yellow, with children in a landscape. The characteristic strong outlining of the designs is seen in the dragon and scrolls on the four-sided bowl in PLATE 113A, which is painted chiefly in manganese mauve and dull yellow; a bowl of similar shape in the Victoria & Albert Museum⁵ is painted with the popular fruiting peach tree, with its stem twisted into the form of the character *shou* (happiness); but here the only colour used is the distinctive full-toned Chia Ching red, one of the great achievements of the reign.

It is stated in the late 16th- and early 17th-century Chinese books that the potters in the reign of Chia Ching had lost the secret of the underglaze copper red and appealed to the Emperor to allow them to substitute red enamel for it; this may, however, mean no more than that a red enamel was especially often found on wares of the period.⁶ It was now of a fine dark tomato-red colour, and was used in a novel way as a ground colour with circular panels in reserve painted with figures and the like. It was also used all over as a monochrome glaze, decorated with formal lotuses in gilt (such as appear on the dish here figured in PLATE 112A), in a style that was very popular in Japan, where the bowls were known as *kinrande cha-wan* ('gold-brocade tea-bowls'). Similar gilding was added to grounds of underglaze blue and of green enamel, which also was of fine and distinct quality in this period.⁷ This is the most noteworthy use of gilding in Ming porcelain. The Chia Ching bowls, here as in other instances, are of characteristic rounded form, with practically no turning out at the rim; they often show a convex mound inside—the 'loaf-shaped centre' (*man-t'ou-hsin*) of the old Chinese writers. Another use of the red as a ground colour was for painting round green lotus-scrolls on double-gourd vases,⁸ or round painting of figure-subjects in blue, as on a big *potiche* in the Victoria & Albert Museum.⁹ In association with green and yellow it was used on certain splendid large jars decorated chiefly with diaper patterns enclosing medallions usually of dragons, with borders on the shoulders of pointed leaves in the three colours.¹⁰ Diaper- ('brocade-') patterns were in fact especially popular on Chia Ching wares of several kinds.

¹ Catalogue D. 71. ² Eumorfopoulos Catalogue No. D. 77. ³ HOBSON, *Handbook*, Fig. 91; London Exhibition Nos. 1949 and 1952; REIDEMEISTER, Taf. 30. ⁴ London Exhibition No. 1927. ⁵ *Chinese Ceramics in Private Collections*, Fig. 217. ⁶ A rouge-pot in the David Collection (London Exhibition No. 1516) bearing the Chia Ching mark is painted in underglaze red and seems to be of the period. ⁷ HOBSON, *Handbook*, Fig. 89; compare also *David Catalogue*, pl. CXLVI and CXLIII, figuring double-gourd vase in green enamel monochrome; and Eumorfopoulos Catalogue, No. D. 68, figuring a red monochrome gourd, also with gilding. ⁸ London Exhibition No. 1924. ⁹ *The Art of the Chinese Potter*, pl. CXXX. Another from the Hon. Evan Charteris Collection was in the London Exhibition, No. 1905. ¹⁰ London Exhibition No. 1911.

LATE-MING ENAMEL-PAINTING

The rich colour of the Chia Ching wares has been sufficiently indicated by the foregoing examples. Many others could be cited, including some with bold enamel painting in green, purple and yellow, in a harmony which may have inspired some of the masterpieces of the Japanese Kutani porcelain.

Imitations of the early-Ming painted porcelain were undoubtedly made in this and the following reigns, marked with the names of the Yung Lo, Hsüan Tê and Ch'êng Hua periods, which had by now become classical. Instances were given when the earlier reigns were being discussed.¹

The reigns of Lung Ch'ing (1567-72) and Wan Li (1573-1619), in enamel-painted ware as in blue-and-white, to a large extent continued the Chia Ching style; the bowl painted with peaches figured in PLATE 112B bears the Wan Li mark, but in its breadth and assurance is decidedly like Chia Ching work, though perhaps a little stiffened and tidied-up.²

The style known as the *Wan Li wu ts'ai* ('Wan Li five-colour decoration') had in fact already been in fashion in Chia Ching's reign. It was normally a full polychrome including much underglaze blue; but the same style of painting figure-subjects was also used in the red-and-green palette, as on the big jar in the Salting Collection in PLATE 111; and on a fine box and cover from the Eumorfopoulos Collection now in the British Museum.³ This style of painting figure-subjects and formal patterns, but mainly in underglaze blue with a sparing use of enamels, continued in fashion on export wares until well into the 17th century; these sometimes bear the mark of a hare in blue.

The new Wan Li styles, if they can be so called, were of little merit. Even the Imperial porcelain was coarse, and bronze forms came into renewed fashion—a sign, it would seem, of flagging inspiration and decadence. A large vase in the Victoria & Albert Museum,⁴ of bronze-beaker form, is typical in its rhythmless and pretty medley of colours and motives—of birds and waves and rocks and dragons; its style is like that of Chia Ching reduced in scale and robbed of vitality. The dragon designs in the *wu ts'ai*⁵ were similarly derived, and were confused and spotty in general effect. Here as in the blue-and-white, the Wan Li designs, including the typical simplified lotus scrolls, were drawn in rather insensitive outline and filled in with colour.

Perhaps the best achievement of the Wan Li potters is to be found in the fish-bowls made in the period, which were often so large that absurd legends were invented to explain the almost miraculous accomplishment that their firing implied. A specimen in the David Collection⁶ with the Lung Ch'ing mark,⁷ already shows the favourite subject of ducks and water-plants more familiar on specimens with the mark of Wan Li.⁸

The enamelled wares made in the unsettled period of the last Ming emperors were without much refinement, but not, at least on occasion, without vitality. The mark of the T'ien Ch'i period (1621-27) is found on some rather primitive-looking dishes roughly

¹ Pp. 123 and 124. ² An even finer specimen of this kind, with the late-Ming hallmark *ch'u hsiu kung* is figured in KÜMMEL, pl. CXXI. ³ London Exhibition No. 2052; HOBSON, *Handbook*, Fig. 88. ⁴ HOBSON, *Ming*, pl. 8 (in colours). ⁵ Such as London Exhibition No. 1979. ⁶ Catalogue, pl. CXXVI; London Exhibition No. 1819. ⁷ The Lung Ch'ing mark is somewhat rare; it occurs on polychrome vases in the Alfred Clark Collection (London Exhibition No. 1956) and in the Bloxam Collection, Victoria and Albert Museum (*Chinese Ceramics in Private Collections*, pl. 16), and on a blue-and-white oblong box in the British Museum (HOBSON, *Handbook*, Fig. 95), very much in Chia Ching style. ⁸ Such as one in the Victoria and Albert Museum (*Review of Principal Acquisitions*, 1933, pl. 7). Dragons were also painted on the fish-bowls; s. w. BUSHELL, *Chinese Art*, II, Fig. 14.

'SWATOW' ENAMELLED WARES

painted in greyish underglaze blue and imperfect enamel colours which have already been mentioned under the Japanese name of *sometsuke* wares.¹

In the 'Transitional period' the cylindrical vases, tall bottles and other vessels, already described under the heading of blue-and-white,² were sometimes painted with diapers and other formal decoration in red and green and other enamel colours, in addition to the characteristic underglaze blue; but they are seldom equal in merit to those painted in blue only. They are sometimes deceptively like K'ang Hsi porcelain of the *famille verte*, but are distinguishable by the underglaze blue, the characteristic Ming red, and the borders frequently found on the shoulders of short pointed leaves, in red, green and yellow, already noted on some Chia Ching wares of the 'red-and-green family'. A distinctive type with wide borders of quatrefoil diaper, brocaded flowers, and key-fret, is represented in the Eumorfopoulos Collection³ by a remarkable dish painted in the middle with an elephant; this bears the mark *yü t'ang chia ch'i* ('fine vessel for the Jade Hall'), often found on the late Ming and 'Transitional' wares.

Standing apart from all other Ming enamelled porcelain, except perhaps the Winkworth bowl and its kindred⁴ and the marked T'ien Chi wares, are the plates and dishes of the so-called Swatow class, eagerly collected in Japan under the name of *gosu-akaye* wares.⁵ These were exported not only to Japan, where they are supposed to have been ordered, and the islands of the south-west Pacific, but to India, where they are still sometimes found. Besides enamelled wares, there were plain white incised and slip-decorated monochrome wares. Some plain white dishes apparently of this class in the Bibi Maqbara at Aurangabad⁶ in India are accompanied by one bearing an inscription stating that it was made for Akbar's commander-in-chief, Khan Khanan (b. 1576, d. 1626). Much of the painted ware bears a general resemblance to the later Ming red-and-green class, with diapers and panels and plain patches of red outlined in green; but the subjects include also stylized flowering plants (particularly chrysanthemums), birds and animals and dragons and phoenixes, all painted with a swift freedom and reduced to their simplest elements. These are not the 'well-behaved enamels' of the Imperial ware, but wayward and wildly poetical decoration on wares made for common use. Two of the simpler kinds are illustrated in PLATE 114B and 114C, but unfortunately the more characteristic medleys of rapidly drawn motives depend for their effect on their magnificent colour, and cannot be rendered in black and white. In addition to the red and green and the underglaze blue, which was sparingly used, a peculiar glassy blackish turquoise blue was employed with rich effect, sometimes alone, with black outlines; in this colouring, stylized island landscapes, with hills and pagodas (PLATE 114A), figures and fishes, were drawn with remarkable power and freedom. In this green-blue class sea motives are prominent, including crabs and crayfishes, European and other ships, and even mariner's compasses.

This admirable ware, which seems to date from the latter part of the 16th and the 17th centuries, is of uncertain origin. S. Okuda⁷ mentioned Tê-hua in Fukien province, Shihwan (Canton) and Ching-tê Chên as possible places of manufacture. The glaze of the ware,

¹ P. 121. ² P. 121. ³ Catalogue No. D 117. ⁴ P. 123. ⁵ *Akaye* means red, and *gosu* is apparently a dialect word meaning blue; a subdivision of the class with little or no red is called *ao-gosu* ('green-blue').
⁶ E. H. HUNT, *Old Hyderabad China* (1916), p. 20, pl. IV, V, VI. ⁷ S. OKUDA, *On the Gosu-Akaye ware* (n.d.), a book of fifty-nine colour-plates with Japanese and English text and captions; compare also the same author's *One hundred selected dishes in Old Akaye ware* (Osaka, 1933), with Japanese text.

MING MONOCHROMES

which often runs irregularly over the rough brownish-red-burnt foot with its accretions of sand and grit, is opaque like cream and might well be a variety of the Tê-hua glaze; manufacture in Fukien province would also be consistent with the legend that associates the wares with the not-far-distant port of Swatow. They bear little or no resemblance to accepted types of Ching-tê Chén ware. In favour of an attribution to Canton is the prevalence of maritime subjects; but it is not yet proved that a white porcelain was ever made at Canton. A conjectured attribution to Corea is not now accepted, being perhaps explained by the fact that the wares were taken to Japan in Corean ships. The apparent kinship of the 'Swatow class' with certain kinds of supposed early-Ming porcelain has been mentioned already¹. Besides the common plates and dishes, large bowls, small round boxes and more rarely vases, were made in this ware. The type was of course extensively copied in Japan. Some blue and other monochrome wares with slip decoration² are evidently of the same origin as the 'Swatow' enamelled wares.

Another type of export ware, apparently of 17th century or later date³, is of coarse porcelain with a much-crazed buff or cream-coloured glaze and formal flowers and foliage in red and green (PLATE 115), or in blackish blue, which was occasionally applied by stencilling. The wares are peculiar in often showing an unexplained wide ring bare of glaze on the upper surface of the dishes of which the class principally consists. The painting is admirably bold and strong, even recalling at times those late Sung wares with which Chinese enamelling apparently began in the 13th century. The class was evidently made in the south and was perhaps of Annamese origin.

Miscellaneous Monochrome and other Porcelain

The Ming preference for decorated porcelain will have been made clear in the foregoing pages. The earlier taste by which form and colour and glaze-texture were valued above all other qualities was evidently soon outmoded under the new dynasty. But monochrome specimens continued to be made to a small extent, and they were sometimes of fine quality, though their glazes lacked the depth and variety of those of the earlier periods.

The Ming export and other celadons continuing the Sung tradition have already been described.⁴ Incised decoration was seldom lacking under the translucent glazes and with its regular unvarying line it continues the tradition established by the T'ang potters rather than that of the Sung makers of *ying ch'ing* and Ting wares and the various kinds of celadon. Original in the Ming period, however, was a kind of decoration incised with a very fine point. This is visible only when the piece is held to the light, and is therefore called 'secret decoration' (*an hua*).

A few exceptional Ming specimens show incised work in graduated lines recalling the Sung technique: the border of the blue dish in PLATE 106B is engraved with dragons almost

¹ P. 108 and 123. ² P. 129. ³ A bowl of this type in Lord Lee's collection (W. W. Watts, *Catalogue*, 1936, No. 27) bears a silver mount attributed to about 1660. ⁴ P. 75.

MING MONOCHROMES

in the Sung manner, while the clouds in the middle are in the more usual linear style; this bowl, which is black-glazed outside and has an unglazed base, may date from the early part of the 16th century, but this is uncertain. The small yellow-glazed dish in PLATE 106A bears the mark of the Chia Ching period (1522-66) and is carved in even more pronounced relief.

The most famous 15th-century coloured glazes are the high-temperature cobalt blues and copper reds, already discussed in connection with the underglaze painting in those colours, which presented the same technical problems. Apart from the specimens of 'sky-clearing' blue, already cited,¹ a blue-glazed ewer of Persian form in the Seraglio Museum,² bearing the Hsüan Tê mark, should be mentioned as a piece probably dating from that reign. Many of the monochrome specimens with 15th-century marks date from the reign of Chia Ching, which showed an archaizing tendency here as well as in painted ware.³

The reigns of Hung Chih (1488-1505) and Chêng Tê (1506-21) were famous for yellow grounds, which were of the nature of enamel colours applied over the glaze. The colour was often added round blue-painting.⁴ But single-coloured examples with or without engraving are not uncommon.⁵

But the best period for monochrome glazes was the reign of Chia Ching (1522-66), when, as already stated, rich colouring was in fashion on all sorts of porcelain. The typical Chia Ching monochrome blue glaze was however quite distinct in colour from the strong violet-toned blue used for painting in the period. It was a deep-toned slightly greyish colour, and seems to have been applied under rather than in the glaze. The best and most characteristic specimens, such as the big dish figured in PLATE 104B and a great jar in the Oppenheim Collection,⁶ bear engraved decoration of a clean and accomplished but not very exciting kind. Turquoise and deep-yellow glazed wares were also made in the Chia Ching period and were sometimes supplied with 15th-century marks.⁷

The Chia Ching deep-red and green enamels have been mentioned under the heading of painted decoration. They were used virtually as monochromes on some of the *kinrande* bowls and other specimens with gilding already cited.⁸

A distinctive type of monochromes with coffee-brown, blue or celadon-coloured glaze, decorated with white slip, belongs to the second half of the 16th and 17th centuries. An early variety, with the typical Chia Ching dark-greyish-blue ground colour, bears attractive decoration in white slip with engraved details (PLATE 107A), often burnt to a pinky red colour. The more ordinary type apparently dates from the reign of Wan Li and served as model for some Persian wares of the reign of Shah Abbas the Great. Starry flowers and spiky leaves, growing lotuses and slightly sketched dragons were favourite motives in the decoration of the usual bulb-bowls, bottles and double-gourd vases.⁹ Some wares of the 'Swatow' type¹⁰ follow the same fashion though these are of course of different origin. Here

¹ P. 114. ² London Exhibition No. 2078; *Trans. O.C.S.*, 1933-34, pl. VI. ³ A middle-Ming plate with *an hua* decoration under a blue glaze and the Hsüan-tê mark is figured by BLUETT, No. 32. ⁴ Pp. 117, 118.

⁵ BLUETT, Nos. 5 and 11. There is a large Hung-Chih-marked saucer-dish in the Victoria and Albert Museum with a diamond-pricked Islamic date in Arabic numerals, corresponding to 1611; this was evidently added by an owner at a time not necessarily that of its making. ⁶ HOBSON, *Ming*, pl. 5 (in colour); London Exhibition No. 2634. ⁷ BLUETT, No. 8 (yellow, with Ch'êng Hua mark); Nos. 34, 35, 36 (turquoise with Hsüan Tê and Ch'êng Hua marks); No. 34 has been claimed as actually of the Hsüan-Tê period. ⁸ P. 125. ⁹ Eumorfopoulos Catalogue, D. 255-260; S. W. BUSHELL, *Chinese Art*, II, Fig. 39.

¹⁰ See p. 127.

MING ENAMELLING ON THE BISCUIT

pale grey-blue, soft light brown and greyish celadon glazes, roughly applied and running over the red-brown foot, bear slip decoration of small starry flowers, feathery leaves, dots and the like, repeated all over.

★ ★ ★ ★

The use of incised lines to give accent to, and keep in place, a pattern of coloured glazes, is a technical device that goes back to the T'ang period.¹ It was adapted in an important Ming style, employing green and yellow enamels and designs of dragons, which remained in fashion for Imperial wares for more than three centuries. In style and technique these are related of course to the engraved wares of the 'three-coloured' 'cloisonné' class, some of which bear the mark of Chêng Tê.² The Ming engraving was light and the enamels were freely applied. The earliest examples seem to belong to the Hung Chih period,³ but the finest work of the kind, with the most spirited engraving, was done in the following reign, that of Chêng Tê. A beautiful small vase in the David Collection (PLATE 105A) and other excellent specimens,⁴ have the mark of the period. The style was revived under Wan Li but with yellow dragons in a green (PLATE 105B)⁵ or aubergine⁶ or other coloured ground. A large box and cover in the British Museum, with incised dragons coloured turquoise blue in a dark blue ground,⁷ bears the Ch'êng Hua mark, but its form and strong colour suggest that it dates from the Chia Ching period. The green-and-yellow style became a stock Imperial decoration under the Ch'ing from the time of Yung Chêng onwards.⁸

Free painting on the unglazed porcelain biscuit in medium-fired glazes and enamels does not seem to have been done before the 16th century, and most of the Ming examples date from the reign of Chia Ching and later. They are relatively very few compared with the great number made in the reign of K'ang Hsi, many of which are wrongly called Ming in the antique-dealing trade.⁹

The examples usually claimed as the earliest of the kind are certain large vases (PLATE 108), of the same form and origin as the crackled vases painted in enamel colours and bearing the Ch'êng Hua mark already discussed on another page.¹⁰ For the reason there given it seems unlikely that these painted vases were made before the reign of Chia Ching. Two fine examples in the Louvre¹¹ and in the Lindley Scott Collection (PLATE 108) bear lotus designs on a turquoise ground. Though not of 15th century date as at one time supposed, they are none the less superb examples of their kind.

The best of the marked Chia Ching wares painted on the biscuit are distinguished by

¹ Pp. 52 and 103. ² P. 104. ³ A marked stem-cup in the Peiping Palace Collections, London Exhibition No. 1965; *Chinese Government Catalogue*, No. 175. A Hung Chih marked vase in the British Museum (HOBSON, *Handbook*, Fig. 83) is of a rarer type with green dragons in a white ground. A more complicated technique was employed on a Hung Chih marked bowl in the Victoria and Albert Museum (Bloxam Collection), *Chinese Ceramics in Private Collections*, Fig. 183, with incised dragons left in biscuit on a ground touched with various coloured enamels. ⁴ Such as the dish, BLUETT No. 19. ⁵ Also *David Catalogue*, pl. CLI (a dish with a pot of flowers) and CLII (a covered jar with dragon and phoenix); London Exhibition No. 1986. ⁶ *Chinese Ceramics in Private Collections*, pl. 15. ⁷ *British Museum Quarterly*, IV (1929), p. 40, pl. XXIIIb. ⁸ BLUETT No. 20. The type is also found with Tao Kuang and other 19th century reign-marks. ⁹ See for example E. GORER and J. F. BLACKER, *Chinese Porcelain and Hard Stones* (London, 1911), a sumptuous but unscholarly picture-book of Ch'ing porcelain. For the dating of the Ch'ing wares of this type, see p. 149. ¹⁰ P. 124. ¹¹ HOBSON, *Ming*, pl. 18.

LATE-MING WARES

freedom and vigour in the drawing and extraordinarily beautiful colour: a typical rounded bowl in the Oppenheim Collection (PLATE 109A) is painted with a phoenix and scrollwork on a rich aubergine-purple ground; of two bowls with out-turned rim in the David Collection, one¹ has a yellow ground and painting of plum-blossom, pomegranate, and other flowers; the other (PLATE 109B)—the supreme masterpiece of its class—bears designs of figures inside on aubergine and outside on a yellow ground. A Chia Ching bowl from the Eumorfopoulos Collection in the British Museum² has the favourite decoration of horses and waves strewn with plum blossoms. This and many other designs in this 'three-coloured' (*san ts'ai*) style continued to be popular in the reign of Wan Li. The late Ming wares of the kind were however of poor quality. The familiar, and dull, jars with the wave, rock and plum-blossom decoration,³ named by Hobson the 'rock of ages' pattern, are typical of the work done in the period. But the most crowded and confused decoration is seen on a monstrous set of Imperial altar-vessels in the British Museum, of bronze form, decorated in 'brocaded' style with dragons and clouds on a dark yellow ground.⁴ A lacquered porcelain vase of similar form in the same Museum shows again the loss of porcelain sense.

The decadence of Ming porcelain in the second half of the 16th century and later is in fact shown, not (as is often supposed) in the exported T'ien Ch'i wares 'of coarse and inferior workmanship', or 'the roughly painted polychrome' of the Swatow type, or 'the dull blue-and-white export wares' of the reign of Wan Li, for all these have abundant vitality, but in the over-elaborate and archaising porcelains which were so fashionable at the time. We read of the Emperor Wan Li drinking from Ch'êng Hua wine-cups, each valued at five hundred ounces of silver; while the issue of a flood of books discussing the earlier porcelain also speaks of a decline in the forward-looking creative impulse. The appearance of a number of independent potters, with private kilns copying the older wares, is another curious and significant feature of the time. The books naturally mention the work of these dilettante potters, but usually in the scornful tone in which archaeologists always refer to modern work, whatever its merit. Thus the productions of 'Mr.' Ts'ui,⁵ the best of them all, were said to be 'only fit to put fruit-stones in', while Kao Lien (1591) speaks of the 'modern imitations' of Yung Lo wares as 'not really worth looking at'.⁶ On the other hand the tripods of Chou Tan-ch'uán⁷ were spoken of in a gossiping way as indistinguishable from the original Ting ware from which they were said to have been copied. One of the best-known of these independent potters was Hao Shih-chiu, who lived in the Wan Li period, and according to a twenty-six-volume book published in 1691 made 'dawn-red' wine-cups of miraculous thinness and delicacy. The *T'ao Lu* refers to other work by this potter, such as green-glazed ware in Sung style, teapots in the Yi-hsing manner, etc., under the name of Hu-kung ware; this name refers to a mark used by the potter, *Hu yin tao jen* ('the Taoist hidden in a pot,' an allusion to a legendary magician); and this mark appears on a yellow-glazed screen-plaque, with a cock and foliage in relief, in the David Collection.⁸ The potter's personal name, Wu-wei, was also used as a mark, as in the inscription, dated in the Wan Li period, on the yellow-glazed water-pot carved with

¹ Catalogue, pl. CXLVIII. ² London Exhibition No. 1982. ³ HOBSON, *Handbook*, Fig. 93. ⁴ British Museum Quarterly, V (1930), p. 81; HOBSON, *Handbook*, Fig. 100. ⁵ P. 115. ⁶ BRANKSTON, *op. cit.*, p. 7. ⁷ P. 92. ⁸ London Exhibition No. 2073.

TÊ-HUA PORCELAIN

dragons in relief, lent to the London Exhibition from the Peiping Palace Collection¹ and here figured in PLATE 140B.

The rather trivial cleverness of these wares is shown also in a much less rare class of late Ming objects. These are cups, brushpots, covered jars and the like, elaborately carved in openwork, sometimes with double walls, or in high relief, or with applied slip decoration of figures, flowers, trellis-pattern and various other diapers. The decoration is sometimes in biscuit and left white, or with touches of colour or gilding over red pigment. Painting in underglaze blue was sometimes used on the plain surfaces. Most of these wares date from the Wan Li period,² but some may be later. In their simpler forms these wares have a fragile and toylike charm (PLATE 140A), but most often they are little better than so much amusing nonsense having nothing to do with the art of porcelain. By the Chinese the decoration is called *ling lung* ('pierced work') or *kuei kung* ('devil's work'), in allusion to the almost superhuman cleverness required to execute it. It should in fairness be mentioned that the potters of Ching-tê Chén themselves protested against the Imperial order requiring them to make such wares.

The Porcelain of Tê-hua and other Centres in Fukien Province

The well-known *blanc-de-Chine*, made at Tê-hua in the southern province of Fukien, was in the 17th and 18th centuries the chief porcelain made in China elsewhere than at Ching-tê Chén. Though nothing is yet known of the origin of the industry or of its history it seems certain that it had precursors and that there were porcelain-kilns in the province in much earlier times.³ But these earlier productions have not been identified; and indeed even the well-known later wares cannot be classified and dated with any precision. The late Malcolm Farley investigated some kiln sites in the province at Chang Chou near Amoy and elsewhere, as well as at Tê-hua, and informally reported that he had evidence of manufactures dating back to Sung times, at which cream-coloured and *ying ch'ing* wares as well as blue-and-white and other painted porcelains were made; but his finds and conclusions remain unpublished, and the earlier wares of the province remain at present the subject of conjecture only.

Various wares have been suggested as possibly the productions of earlier kilns: the Sung red-and-green enamelled ware,⁴ and some of the early blue-and-white with thick opaque glaze⁵ may come in question. Farley stated in conversation that he had found wasters proving that the so-called Kiangnan-Ting ware⁶ was actually made in Fukien. Interesting possibilities concern also certain Ming enamelled wares, including the famous dated Winkworth bowl and its kindred;⁷ these in turn show a kinship with the so-called Swatow wares, which are certainly of southern Chinese origin. The Wan-Li export blue-and

¹ No. 2075; *Chinese Government Catalogue*, p. 28 and No. 190; HOBSON, *Ming*, pp. 163, 164. ² A Wan-Li-marked specimen is figured in HOBSON, *C.P. & P.*, II, pl. 78 (2). ³ The Chien wares of Fukien province (see p. 81) should be recalled, but hardly come in question here. ⁴ P. 90. ⁵ P. 110. ⁶ P. 80. ⁷ P. 123.

TÊ-HUA PORCELAIN

white,¹ again, differs from the normal Ching-tê Chén ware, and a late Ming blue-painted vase in the British Museum (Franks Collection), published by Perzynski,² is inscribed 'Made on the borders of Fukien'. It seems likely, moreover, that some of the wares exported in the 14th century from 'Zaitun' in Fukien province³ were made in the neighbourhood, if not at Ch'üan Chou itself as Ibn Battuta declared.

The search for the primitive Tê-hua ware is made the more necessary since what appear to be the earliest specimens show a perfection of material and workmanship which cannot have been achieved without a long period of experiment. Wares that can be called primitive *blanc-de-Chine* are rare enough, and even these often prove to be late and degenerate rather than early.

The whole body of the Tê-hua wares, familiarly called Fukien porcelain, in fact holds together in a remarkable and baffling manner, showing certain distinctive qualities in common. Their material has been described as the most beautiful porcelain ever made. At its best it is of a luminous warm-white colour and of a grain so fine as to give it the appearance of translucent congealed fat or milk-white jelly; the dense glassy glaze melts into the body as if they were one substance. The author of the *T'ao Lu* complained that the ware is 'as a rule thick, though rich and lustrous'; but thickness, as in some European soft-pastes, is in fact essential to the appeal of many pieces, where the glaze and body are fined away at the edges in a quite peculiar way impossible in a thinner ware. When examined in the hand such pieces have a rare quality, enhanced by the polished-ivory-like smoothness of the glaze.

Reign-marks were apparently never used, or are so completely obscured by the thick glaze as to be illegible. Attempts have been made to establish criteria for dating the ware within the period of the 17th, 18th and 19th centuries to which so much of it obviously belongs; but these have generally failed. The colour, for example, which ranges from a cold bluish white through a soft smoky grey to creamy white and pinkish tones, has proved useless for the purpose. Massive build has been thought, with some justification, to indicate earliness, and such pieces as the simple monumental vase in PLATE 143A have been thought to have a 16th-century (Chia Ching) character; but the range of Tê-hua forms is peculiar and can hardly be used for dating by comparison with those of Ching-tê Chén. Dated or dateable pieces are rare. Some plain conical cups or small bowls in the Dresden Collection⁴ bear late-16th-century German silver mounts, and if these were originally made for them are the earliest documented pieces so far recorded. A bowl or mortar in the British Museum⁵ bears a date corresponding to 1511, but is not quite certainly of Tê-hua porcelain. A massive figure also in the British Museum⁶ is dated 1610. A figure of a Dutch soldier in the same collection is perhaps dateable by the costume to the middle of the 17th century. Evidence of another kind is provided by the imitations made in the 18th century at the European porcelain factories, where a type with plum-blossom in applied relief was especially popular; but this decoration was evidently in fashion over a long period.

The *blanc-de-Chine* was soon appreciated in the West and was brought to Europe in

¹ P. 108. ² *Burlington Magazine*, XVIII (1910-11), p. 34, pl. I B. ³ P. 95; KAHLE, *op. cit.*, p. 29; and in *Trans. O.C.S.*, 1940-41, pp. 37, 38. ⁴ E. ZIMMERMANN, *Chinesisches Porzellan*, Taf. 42. ⁵ HOBSON, *Handbook*, p. 116. ⁶ *British Museum Quarterly*, V (1931), p. 110, pl. LIV; *Trans. O.C.S.*, 1930-31, p. 12, pl. I.

TÊ-HUA PORCELAIN

quantity, being shipped from Amoy, which by the 17th century had begun to take the place of Ch'üan Chou as the chief port of the province. Like other Chinese exported wares of the 17th century it was sometimes made to order in European forms,¹ and these are sometimes dateable. Shallow porringers or bleeding-bowls with flat handles are copied from English silver dating from about 1675; and many mugs and tankards are of a late-17th-century Rhenish or English stoneware form.²

No history of the manufacture exists and most of the statements made about it have been repeated from the *Ching-tê Chén Tao Lu* (1814), which declares vaguely that porcelain was first made at Tê-hua 'in the Ming period'. Its continuance in the 19th century and later is well attested, and a missionary who visited the town in 1880 found the industry still very active.

The most important specimens of Fukien porcelain are perhaps the Buddhist figures, which have for long been famous. Modelling at once bold and sensitive, with a remarkable sense of total rhythm, was helped by a rare quality in the material, which seems to have had the property of vitrifying without losing shape. Edges remain sharp, and the most delicate detail is for some reason never lost under the thick glaze covering. The best Fukien figures (PLATES 143B and C and 144) may indeed be held to be the finest porcelain figures ever made. They are an object-lesson in the principle that beauty in a porcelain figure depends absolutely upon beauty in the material of which it is made. In the Fukien figures the characteristic fragility and nervous delicacy of porcelain, as well as its sensuous charm, play an indispensable part.³ The fine early dated figure in the British Museum has encouraged the belief that the best figures and groups date from the 17th and early 18th centuries, and this is probably in a broad way true. But good figures were also made in the 18th century and some poor ones in the K'ang Hsi period; a group of a Dutchman and his family,⁴ which from the costumes must date from before 1700, is as flatly and perfunctorily modelled as most of the numerous figures of Kuan-yin with a child known to have been made in the 19th and 20th centuries. Some of the figures bear impressed signatures (that figured in PLATE 144 is signed *I Mo-tzu*), but nothing is known of the artists so named. It would be pointless to give a list of the models, which included besides the Buddhist and other legendary figures, many of birds and animals, as well as others representing Europeans.⁵

The forms of the Tê-hua porcelain cups, bowls, vases, brushpots, etc., include many that are peculiar to the ware and of great beauty. Certain lobed cups (PLATE 142B) are of a very graceful shape which reveals to advantage the physical charm of the material and the potter's skill in the shaping of edges. This form was evidently derived from that of some

¹ Compare p. 121. ² F. FICHTNER, 'Chinesische Porzellane aus der Provinz Fukien unter europäischen Einfluss', in *Keramische Rundschau* (Berlin), 1937, pp. 33, 47; also *Victoria and Albert Museum Guide*, pl. 109 D and p. 64, where it is mentioned that the Western form of such pieces has led to their attribution to experimental porcelain-factories in Europe, such as those of John Dwight at Fulham and Tschirnhausen at Dresden. An incense-burner of *blanc-de-Chine* in the Treasury of St. Mark's at Venice is supposed to have been brought from China in the 14th century by Marco Polo; but exactly similar pieces are known to date from the 18th century, and the tradition is certainly mistaken. ³ This is notably true also of the modern figures made after models by Arno Malinowski at the Copenhagen Royal Factory, where a similarly beautiful material has been produced and named after the *blanc-de-Chine*. ⁴ F. H. HOFMANN, *Das Porzellan* (Berlin, 1932), Abb. 16; ZIMMERMANN, Taf. 106. ⁵ A figure of St. Anthony of Padua is in the British Museum: compare *British Museum Quarterly*, III (1928), p. 37, pl. XIX.

YI-HSING WARE

rhinoceros-horn libation- or marriage-cups with relief decoration of plants and deer, which were also exactly reproduced in the porcelain. The favourite relief decoration of plum-blossom (PLATE 142C) is familiar on the European copies made at Saint-Cloud, Meissen, Bow, and many other factories. The simple vase figured in PLATE 143A and its beauty of mass and outline have already been mentioned. The decoration in high relief on some of the bottles and vases (PLATE 142A) shows the same boldness, delicacy and rhythm as the separate figures. Openwork decoration is not uncommon (PLATE 142D); incised and impressed decoration was also attempted, but this, like the signatures on the figures, is apt to be obscured by the thick glaze; the most exquisite incised work is, however, sometimes visible, like other *an hua* or 'secret decoration', when the piece is held up to the light. Inscriptions in the archaic running 'grass text' are also illegible, but these are apparently poetical and never refer to the making of the ware; they seem to have been incised in the unfired glaze and were sometimes coloured with oil or lacquer pigments.

Some incense-burners of Tê-hua ware with a reddish-brown glaze were described by Farley,¹ and somewhat similar specimens are known with a blue glaze; but such decoration is rarely seen and is not at all characteristic of the older exported ware, and Farley stated that though 'these glazes are frequently seen on simple homely articles', they 'only rarely find their way beyond district confines'.

Painting on the *blanc-de-Chine* vessels and the lacquer colouring sometimes seen on the figures is always, I am now inclined to think, European work added to imported white ware.² Père d'Entrecolles stated that the Tê-hua porcelain was never coloured, and convincing Chinese decorated specimens of the 17th or 18th century have never to my knowledge been identified with certainty.³ The general absence of coloured glazes or painting is perhaps surprising, in view of the fashions of the time, but it is tempting, and not unreasonable, to suppose that the makers of the fully developed Tê-hua porcelain were aware of its peculiar beauty and were reluctant to disfigure it with coloured decoration.

Yi-Hsing Ware

The important red and brown stoneware made at Yi-hsing on the Great Lake in Kiangsu stands apart from all other Chinese pottery. It has been little studied, and good specimens are not common in the West on account of the Japanese traditional fondness for the ware. Though lengthy accounts have been written of it in Chinese and Japanese and many signatures occur, considerable doubt often exists as to the age of the industry and the dating of particular pieces. While other sorts of pottery may have been made in the district from an early date, it is probable that the manufacture of fine stoneware dates back no farther than the latter part of the Ming period.

The wares are of historic importance in several ways. The teapots which were at all

¹ In a paper with the misleadingly comprehensive title 'Tê-hua ware', in *Trans. O.C.S.*, 1939-40, p. 48.

² Compare p. 159. ³ A hot-water-bowl of primitive Tê-hua type in the Eumorfopoulos Collection (D 95) with red-and-green painting, often cited, is apparently of 16th century date, and comes in question as possible early Fukien porcelain: compare p. 123 above.

YI-HSING WARE

times the chief productions were much exported to Europe with the earliest consignments of tea in the latter part of the 17th century. They were supposed to be the best ware for brewing it, and they were much imitated in the same period by Arij de Milde and Jacobus Caluwe in Holland, in England by the brothers Elers, and at Meissen by Johann Friedrich Böttger, by whom their red or brown material was believed to be a variety of the white porcelain. They were thus the original European teapots. In Japan, again, they were greatly valued for use in the 'Chinese' Tea-Ceremony, at which it was obligatory to provide each guest with a small teapot of Yi-hsing or similar ware. This ceremony, at which leaf tea was brewed in a pot, was distinct from the *cha-no-yu* or 'Japanese' Tea-Ceremony where powdered tea is infused in a bowl.

The Yi-hsing ware is made of various brown, buff and reddish clays, sometimes of mingled colours, and generally fired to stoneware hardness. Specks of lighter colour occur in some varieties, and the most valued sorts have an agreeably rough surface-texture named after pear-skin. The typical ware is unglazed, with perhaps a faint gloss or sheen, which may have been acquired in the kiln or increased by rubbing in use. In Japan, fine specimens with this 'patina' are greatly valued. In Europe, from their similarity to a Spanish-American ware they were sometimes called '*boccaro*' (or '*buccaro*') ware.

In shape the best examples are of unequalled beauty, and it is tempting to say of such a specimen as that figured in PLATE 141A that it is the most nearly perfect teapot ever made. Other specimens of pear-shape or of flattened globular form show an equally great beauty of outline, and one boldly faceted form recalls the incomparable silver teapots of Queen Anne's reign, which may indeed have been influenced by the forms of this ware.

But besides these plain and lovely teapots more elaborate and (to Western eyes) much less attractive wares were made and are equally characteristic. Some of these are covered with ill-judged applied naturalistic ornament (such as nuts and snails), or the teapots themselves are in natural forms such as a lotus pod, a Buddha's-hand citron, a portion of tree trunk, or a bundle of bamboos. A writer's-water-pot in Sir Percival David's collection (PLATE 141B) in the form of a bamboo shoot is however exceptionally well stylized and composed, and of admirable workmanship. Metal forms were sometimes copied and a vase exactly reproducing a slender bronze beaker is also in the David Collection. Low-relief, incised, and inlaid decoration, and painting in whitish slip, are commonly met with.

A true glaze, distinct from the slight kiln-gloss, was rarely used, but some specimens, according to tradition made by a potter named Ou Tzü-ming, have a lavender or blue apparently feldspathic glaze imitated from the Sung Chün ware.¹ Crudely enamelled and often gaudy pieces are also found, sometimes covered with a blue-green ground colour; these are believed to be 19th-century work.

By tradition the Yi-hsing potteries were started in the early 16th century by Kung Ch'un, who is ranked as the creator of the Chinese teapot. But the specimens bearing his signature, or attributed to him,² are perhaps no more than late work in a style traditionally his. Signatures are numerous, but in many cases questionable. After Kung Ch'un came a

¹ For this see p. 93. ² For these and an excellent account of the whole subject, see GEOFFREY HEDLEY, 'Yi-hsing ware', in *Trans. O.C.S.*, 1936-37, p. 70, who quotes extracts from the wordy Chinese accounts of the manufacture. See also an article on 'Some examples of Yi-hsing ware', in the *Connoisseur*, CIX (1942), p. 74.

MING EXPORTATION

number of potters known by name, among whom the most famous was Shih Ta-pin, and several pieces by him bear dates in the Wan Li period; a teapot and a peach-shaped cup in the David Collection are dated 1597 and 1604 respectively. It is obvious, however, that names and dates were freely copied and invented. The signature on the teapot in PLATE 141 is that of Hui Mēng-chēn, a potter who is supposed to have lived at the end of the Ming period; but his 'signature' occurs again on a piece dated 1723.¹ The water-pot in PLATE 141B is signed by Ch'én Ming-yüan, also reputed to have lived in the Wan Li period. But none of the signatures and datings can be accepted without reserve. The spirit in which they were added is, however, decidedly like that of the late-Ming period of dilettante archaism, and it may be that some of the best pieces actually date from that time.² A typical inscription occurs on a peach-stone cup in the David Collection³ with an imitation Chün glaze of the kind attributed to Ou Tzü-ming; this bears a fictitious non-existent cyclical date intended to be in the Sung period, a reference to a Sung Imperial 'hall', and the signature 'Made by the Old Man who loves Leisure'. It is undoubtedly a late Ming piece, though its counterpart in the Palace Collection was attributed to the Sung period.⁴

The Yi-hsing industry has continued to this day, and many good specimens in the Shih Ta-pin tradition are undoubtedly of late 18th and early 19th century date.

Ming Exportation

The exportation of porcelain from China never ceased throughout the whole of the Ming period, rising to a flood in the middle of the 15th and again from the middle of the 16th century onwards. The wares exported were in most cases of the same order as those made for the Chinese market, and they have accordingly been described in the foregoing account. All that is needed here is a summary.

The celadons of Lung-ch'üan and Ch'u Chou continued to be sent, as related in the previous chapter, to the Malay peninsula and islands, to India, Persia, and Egypt, to East Africa, and probably also to Asia Minor, in the 14th and 15th centuries. By the same routes, 15th century blue-and-white wares were sent to the Near East, where they greatly influenced the designs painted on the Turkish earthenware. The Istanbul collections⁵ are in fact a monument to this export trade in celadon and early-Ming blue-and-white.

Special classes of early and primitive-looking blue-and-white were exported to the Philippines, Borneo and other islands of the South-west Pacific, but these are not quite certainly Chinese, and were perhaps made in Annam.⁶ Many other types of ware, including brown-glazed and other stoneware jars, often very large, were exported to the islands from Canton and other southern Chinese ports.

In the 16th century the Portuguese joined in the trade, having opened the Cape route to

¹ London Exhibition No. 1881. ² Compare p. 131. ³ Catalogue pl. CLXXVI; London Exhibition No. 1106. ⁴ London Exhibition No. 1051. ⁵ See pp. 96 and 112. That the imitations in Turkish earthenware are usually of early-16th-century date might be explained by the arrival at Istanbul of the wares looted from Persia in 1514 and from Cairo in 1517. ⁶ See p. 110.

MING EXPORTATION

the East; they are first heard of in the China seas in 1516, and in 1557 started a flourishing depot at Macao.¹ From this time onwards Chinese porcelain began gradually to become known in Europe. Early in the 17th century the Dutch began a rapidly increasing trade with the Far East. They established Batavia as a depot in 1602, and founded the Dutch East India Company in 1609. Late Ming and 'Transitional' blue-and-white were now brought to Europe in quantity and served as the model for European delft-ware, besides setting a universal fashion for monochrome blue painting on all sorts of pottery. European forms began to be copied, often from silver.

Meanwhile the trade with Persia had continued; it greatly increased in the second half of the 16th century, in the Chia Ching and Wan Li periods. Vast quantities of blue-and-white and monochrome blue-, green- and brown-glazed wares were exported. These inspired the contemporary Persian earthenwares of the reign of Shah Abbas (1587-1628), which help to confirm the dating of the Wan Li types. A large collection of the Chinese export wares of this time exists at the so-called *Chini-hane* ('China-house'), near the Mosque at Ardebil.²

Late Ming enamel-painted wares, chiefly red-and-green, of special classes, and coarse blue-and-white with crackled glaze were exported, it is believed, from Swatow, particularly to Japan, and also to the islands and to India.

¹ T'ien-tse Chang, *Sino-Portuguese Trade* (1934); G. F. HUDSON, *Europe and China* (1931). ² F. SARRE and E. HERZFELD, *Denkmäler persischer Baukunst* (1901-10), pl. III.

THE CH'ING DYNASTY

General

The pattern of development of the Ch'ing porcelain, from a strong and original beginning to a weakly imitative close, was similar to that of the Ming, but covered a shorter period. Like the latter it ran parallel to the sequence of political changes. A strong ruler, in this case K'ang Hsi, again consolidated the Empire, which under his successors was subjected with increasing force to encroachments from without. The menace came again from the West, but this time it was from Europe, and took the form of a more or less peaceful penetration by European traders and a gradual inflow of Western ideas. Against these the official and ruling classes reacted in the familiar way in an attempted withdrawal into the self-sufficiency of the Empire. But as before, this brought eventually nothing less than intellectual stagnation, affecting all the arts.

Revolts against the newly established Manchu Tartar dynasty marked the first decades after the fall of the Ming. The Imperial porcelain-factory virtually ceased to exist,¹ and in the course of the rebellion of Wu San-kuei, which began in 1673, the town of Ching-tê Chén itself was plundered and destroyed; not until 1681 was the revolt put down, but from that year onwards the Chinese Empire enjoyed good and stable government for more than a century.

In 1681, too, the Imperial factory was re-built, and the subsequent revival of porcelain-making began a period which was for long regarded in Europe as the greatest in the history of the art, and in sheer technical accomplishment it certainly surpassed all others.

The Emperor K'ang Hsi (who reigned from 1662 to 1722) was a zealous and enlightened patron of the arts and sciences, and in 1680 set up, in his capital at Peking, workshops for the practice of many handicrafts. These were to have included a porcelain-factory, and materials and workmen were actually brought from the south; but the plan failed, and the rebuilt Imperial factory at Ching-tê Chén was from 1682 placed in charge of Ts'ang Ying-hsüan, a member of the Imperial Household and first of the three famous Directors whose names are associated with the finest Ch'ing productions.

The industry at Ching-tê Chén from this time onwards flourished exceedingly and was even more highly organized, with an elaborate division of labour, than in the Ming period. The population of the town was estimated to exceed a million, and according to Père d'Entrecolles there were more than three thousand kilns. The white porcelain material was refined and largely rid of its tendency to discolour at the foot, and all the processes of former times had been brought into use again by the end of the reign of K'ang Hsi.²

Under K'ang Hsi, the Ming wares of Hsüan Tê and Ch'êng Hua were evidently taken as a standard, though exact copies were seldom attempted and were not yet greatly in

¹ The reign-mark of the first Ch'ing Emperor, Shun Chih (1644-61) is very seldom seen. It occurs, however, on a blue-glazed dish with incised dragons figured by E. E. BLUETT, *Ming and Ch'ing Porcelains* (London, 1933), No. 29. ² For a full account of the wares of the reign of K'ang Hsi, see WALTER BONDY, *Kang-Hsi: Eine Blüte-Epoche der chinesischen Porzellankunst* (Munich, 1923).

T'ANG YING

fashion. Much attention was paid to monochrome glazes, and a copper-red was made again under the direction, it is said, of Lang T'ing-chi, a Governor of Kiangsi (appointed 1705), who owned a private factory from which monochrome wares were sent to the court.¹ Blue-painting and painting in enamel colours quickly developed original manners. The enamels used were practically the same as those of the late-Ming *wu ts'ai* ('five colours'), with the difference that the turquoise blue disappeared and a blue enamel largely replaced the underglaze blue. An innovation of first-rate importance was made towards the close of the reign, about 1720 or perhaps earlier, in the introduction into the enameller's palette of a rose-pink colour derived from gold, after a European discovery. Previously, the translucent enamels used had been dominated by the beautiful green of the *famille verte*;² with the adoption of the rose-pink and crimson, opaque colours including white began to predominate. The customary name *famille rose* is not a very precise or appropriate term for the multifarious types of enamel-painting created in the reign of Yung Chêng and later, from which, however, the pink colour is seldom absent.

The wares of the Yung Chêng period (1723-35) are remarkable for elegance and a great refinement, achieved perhaps at the expense of more vital qualities. An increasing archaism is noticeable, and this was continued and emphasized in the reign of Ch'ien Lung (1736-95), who was himself a collector and antiquarian scholar. For the greater part of Yung Chêng's reign the Director-General of the Imperial factory was Nien Hsi-yao, who was appointed to Ts'ang's post in 1726: but the most famous and gifted potter of the time was T'ang Ying, who became assistant to Nien in 1728 and formally succeeded him in 1736, on the accession of Ch'ien Lung. For nearly twenty years, until 1749, he directed the factory with great success and renown. T'ang lived among his workmen and obtained a mastery of the craft such as none of his predecessors had done. In the words of *T'ao Lu*, 'he had a profound knowledge of the properties of the different kinds of clay and of the action of the fire upon them, and he took every care in the selection of the proper materials, so that his wares were all exquisite, lustrous and of perfect purity. In imitating the celebrated wares of antiquity he never failed to make an exact copy and in the imitation of all sorts of famous glazes there were none that he could not cleverly reproduce' (Hobson's translation). As is often the case, such technical facility led to a loss of the sense of the material. Porcelain was made to imitate other substances; and the author of the *T'ao Shuo* (1774) remarked complacently that 'among all works of art in carved gold and embossed silver, chiselled stone, lacquer, mother-of-pearl, bamboo and wood, gourd and shell there is not one that is not now reproduced in porcelain'. T'ang Ying's own writings may have inspired the foregoing passages and are important for the study of the Ch'ing wares. A list compiled by him in 1729 of decorations used on Imperial porcelain³ appeared in a new edition of the *Chi-ang-hsi T'ung Chih* ('General History of Kiangsi') published in 1732 under the supervision of Hsieh Min, who was at that time Governor of the province of Kiangsi, in which Ching-tê Chêng is situated. T'ang Ying's list has thus usually been

¹ KUO PAO-CH'ANG, in *Chinese Government Catalogue*, p. 28; this theory is, however, disputed by WU LAI-HSI (in *T'ien Hsia Monthly*, March 1936, pp. 257-58), who has it seems no alternative theory to offer.

² Chinese porcelain was first seriously studied in Europe by the French; and the names, such as this, given by JACQUEMART to the various classes, are still generally used. ³ It was translated by BUSHELL (*Oriental Ceramic Art*), and reprinted by HOBSON (C.P. and P., II, p. 223) and in the Victoria and Albert Museum Guide to Later Chinese Porcelain, p. 74.

EUROPEAN INFLUENCE

ascribed in error to Hsieh Min.¹ The list forms part of T'ang Ying's 'Inscription on a stone tablet giving a brief account of the ceramic industry' at Ching-tê Chén. His erudite and allusive *Descriptions of Twenty Illustrations of the Manufacture of Porcelain*,² prepared in 1743 at the command of Ch'ien Lung, provides a valuable supplement to the account given by Père d'Entrecolles.

The types of porcelain made by Ts'ang and his successors for Imperial use and for the Chinese market have been until recent times imperfectly known in the West, compared with the wares made in vast quantity for exportation. It is often said that only a small proportion of the Ch'ing porcelains in Western collections are in true Chinese taste. But while on the one hand the best export types share much of the quality of the wares made for the Chinese market and indeed cannot be easily distinguished from them, the latter, in turn, were greatly influenced by Western models. This was the result of Chinese contacts first with the Portuguese and Dutch and afterwards with the English and other East India Companies, and most important of all with the Jesuit priests who began to work in China as early as the 16th century; Père Matteo Ricci was a trusted counsellor of the Emperor Wan Li,³ and early in K'ang Hsi's reign Père Ferdinand Verbiest obtained an important position at the court and probably assisted in setting up the workshops at Peking.⁴ At the invitation of the same Emperor two Jesuit painters named Gherardini and Belleville were sent to China and arrived in 1699; and later in the 18th century, Père Attiret and Père Castiglione were attached as painters to the Imperial court of Ch'ien Lung. The work of Castiglione was in some ways typical of the interaction between Eastern and Western traditions. Taking the name of Lang Shih-ning, he partly adopted the Chinese style, but his painting still retained something of European naturalism in modelling and the rendering of cast shadows, and it is clear that the novelty of such work made a deep impression on the Chinese. Little trace of direct Western influence is to be found in the K'ang Hsi porcelain, though in a letter dated 1712 Père d'Entrecolles spoke of the officials' request for new designs from Europe, to be offered as novelties to the Emperor. But under Yung Chêng Western styles became the fashion, and figure largely in T'ang Ying's list. In one item it is stated that 'in the new copies of the Western style of painting in enamels the landscapes and figure-scenes, the flowering plants and birds, are without exception of supernatural beauty and finish'. This fashion for Western styles has often been deplored as evidence of a failing tradition, but it could as well be regarded as a sign of alert curiosity and receptiveness, comparable with the adoption of Western forms and motives under the T'ang Dynasty a thousand years before. To Western eyes the resulting work has a curious attractiveness, due in part to the strangeness of the Chinese handling of subjects which we are accustomed to see rendered with an entirely different touch.

The Ch'ing wares have for long been familiar in Europe and, apart from the lately revealed Imperial porcelain, have been so exhaustively studied that there is no need to give here again the arguments for identification and dating. Evidence for the K'ang Hsi wares

¹ The error was pointed out by SIR PERCIVAL DAVID in *Trans. O.C.S.*, 1936-37, pp. 50, 51. ² Translated by BUSHELL and published in his *Description of Chinese Pottery and Porcelain* (Oxford, 1910), p. 7.

³ Compare G. F. HUDSON, *Europe and China*, pp. 272 and 299, quoting K. S. LATOURETTE, *History of the Christian Missions in China* (London, 1929); also E. T. HIBBERT, *K'ang Hsi, Emperor of China* (London, 1940). ⁴ Compare W. B. HONEY, 'Early Chinese Glass', in the *Burlington Magazine*, LXXI (1937), p. 211; and *Trans. O.C.S.*, 1939-40, p. 35.

IMPORTANCE OF THE CH'ING WARES

has been supplied from collections known to have been made in the late 17th and early 18th centuries, such as that at Dresden, formed by Augustus the Strong (1670–1733); while the evidence of the reign-marks was, in the 19th century at least, sufficient to identify the wares of Yung Chêng, Ch'ien Lung and later reigns; these were too recent to have been then copied as 'classical'. No history has yet been written of the 19th and 20th century wares. They may prove, when they come to be collected, to have included original things, and doubtless good 'common' pottery continued to be made in traditional styles for a peasant market; but it is certain that much feeble and crudely imitative work was done in porcelain. In the first half of the 19th century, the types current in Ch'ien Lung's reign continued to be made with a few additions, until 1853, when Ching-tê Chêng was sacked by the T'ai-p'ing rebels and the Imperial factory was burned. It was rebuilt under T'ung Chih in 1864, and thereafter, especially in the last quarter of the century, the efforts of the potters seem to have been largely spent in copying the styles of K'ang Hsi's reign in wares made for export,¹ while a lifeless archaism prevailed in the wares made for the Court.

The last squalid stages in the history of Ching-tê Chêng, before the disasters of the Japanese war, were sufficiently illustrated in Frankston's book;² the mournful figures shown in his photographs contrast ill with the record of joyful activity to be found in the letters of Père d'Entrecolles. When Dr. Kuo Pao-ch'ang visited the town in 1915, he found the stone tablet on which T'ang Ying's account was inscribed 'thrown to the ground and hidden amidst a mass of rank vegetation'.³ The day will doubtless come when the town will be rebuilt, and unimagined new styles will spring from the ancient traditions of the place.

★ ★ ★ ★

The Ch'ing porcelains are of the utmost importance in ceramic history. Exported in vast quantity, they were taken as models by the makers of European faience and porcelain throughout the 18th century, and their forms and motives of decoration have been endlessly repeated to this day, with every sort of degradation. To this excessive familiarity may be due the decline in their appreciation by the West noticeable in recent years. To see them freshly, free from their banal associations, is not easy to-day. They have, nevertheless, qualities of no mean order. Eighteenth-century art was essentially decorative in the narrower sense of the word, and China seems to have shared a taste common to East and West; the best Ch'ing porcelains were, above all, colourful, refined and pleasing. The wares with single-coloured glazes were indeed much more than that. Their shapes have unmistakable beauty and character, though it is a character that happens to be out of fashion at the moment. It may be argued that painting on the Ch'ing porcelain was as a rule regarded as no more than an opportunity to cover a surface with pictures and devices, and not as a means of enhancing beauty of form. It shows in fact something of the irregular extravagance of European baroque art, with which it was almost contemporary;⁴ and the many contacts made with Europe in the period may perhaps account for this. But though the painting rarely reaches the highest standard, it seldom fails to show something of the

¹ For some particulars see Appendix E: Forgeries and copies, p. 212. ² *Early Ming Wares of Chingtechen*, of which the last half is devoted to a description of the town as it was in 1937. ³ SIR PERCIVAL DAVID, in *Trans. O.C.S.*, 1936–37, p. 51 note. ⁴ The K'ang Hsi period (1662–1722) nearly coincided with the reigns of Louis XIV (1643–1715) and of Augustus the Strong of Saxony and Poland (1694–1733).

CH'ING MONOCHROMES

vitality in brushwork that is characteristic of all Chinese painting. In most aspects of technique a smooth perfection was sought, and the merits of the Imperial wares are generally of the order thus implied. They represent none the less a great ceramic achievement and have been claimed by the writer of the *Chinese Government Catalogue*, who doubtless represents Chinese educated opinion, as 'a galaxy of masterpieces, enfolding the finest porcelains of every class and every age.'

Monochrome Wares and Wares Decorated with Coloured Glazes

The K'ang Hsi and later Ch'ing monochromes are among the most noteworthy technical achievements of the Chinese potter, and their æsthetic merit is often very great, though of an order entirely different from that of the early wares. They were admired to the point of idolatry by an earlier generation of European artist-potters, and a consequent reaction has brought them into contemptuous disfavour among a section of fashionable opinion. That they are 'too slick' is the widely expressed opinion.

But the interest of the Ch'ing monochromes lies not only in their technical accomplishment and the beauty of colour and texture of their glazes, but in their fine and characteristic shapes. The peculiarities of these hardly admit of analysis and description, but the specimens figured show something of their quality. The masculine strength characteristic of many K'ang Hsi shapes is seen in the 'mirror-black' bottle and copper-red bowl figured in PLATES 116A and B, and above all in Sir Percival David's black vase (PLATE 117A), with its singular proportions. K'ang Hsi forms were by no means always monumental like these, but even when most slender they have a grave beauty and grace which may usually be distinguished from the rather affected, almost sentimental, elegance of the Ch'ien Lung forms; the beautifully proportioned bottle in the Elphinstone Collection (PLATE 118B) and the slender 'peach-bloom' vase in PLATE 118C are equally typical of the reign of K'ang Hsi. The peculiar character of the Yung Chêng forms is again not easily described; but the vase in PLATE 119C is typical, with its narrow neck and wide flaring mouth, while the vases in PLATES 117B and C, and 132A and B, show several aspects of the Ch'ien Lung form-preference. These are original Ch'ien Lung shapes, but in this as in the preceding reign forms copied from bronze were of course exceedingly popular.

The colours preferred were for the most part clear and decided. The Ming ideals were accepted and every effort was made under K'ang Hsi to equal the productions of the earlier dynasty, though without much actual copying. There are K'ang Hsi copies of Yung Lo white 'egg-shell' bowls, which suggest the conscious pride of the Ch'ing potter; they are even more miraculously perfect than their originals. But these are exceptional. Much use was made of an especially fine white porcelain called *chiang t'ai* ('paste-bodied') and known in Europe by the unfortunate name of 'soft paste' (PLATE 118B). It is opaque

CH'ING MONOCHROMES

but very fine-grained, with an undulating surface and faint crazing. It contains an ingredient called by Chinese *hua shih* ('slippery stone'), which was therefore conjectured to be soap-stone (steatite), but is now declared to be of the nature of pegmatite. The 'soft paste' is light in weight and was chiefly used for small objects often painted in fine blue.

The technique of the red glaze derived from copper followed that discovered in the Hsüan Tê period,¹ but the most characteristic K'ang Hsi red has a different quality. It is a deep blood-red (*sang-de-bœuf*, 'ox-blood'), or cherry-red, apparently applied by spraying, and generally shows a downward movement, producing a rich broken and somewhat streaked effect. On the finest pieces of Imperial quality, the movement has been skilfully controlled; the glaze stops neatly just short of the foot, and this has been wrongly supposed to be a necessary mark of early date; but on some K'ang Hsi pieces of fine colour it has overrun the foot in blobs of deep red. The typical K'ang Hsi red is known in China as *lang yao* ('Lang ware') red, perhaps after Lang T'ing-chi,² as well as by the Ming names *chi hung*, etc.³; *ch'ui hung* (*soufflé*, blown or powdered red) is another name given to a K'ang Hsi and later colour. Varieties in which the glaze has not moved and has developed an even colour with an orange-skin pitting appear to be generally of Yung Chêng and later date, as are those developing a liver-red colour. It should be mentioned that *sang-de-bœuf* reds of very fine colour were made in the 19th century on the typical heavy-footed vases of the time.

Many attractive glazes resulted from the 'failure' of the copper-red. The colour frequently fails to develop on the rims of bowls and the necks of bottles, leaving a clear glaze whose greenish tone is evidently due to iron, added in some form to assist reduction; and occasionally the glaze is almost entirely greenish. This variety is highly valued as 'green Lang ware'. Some attractive glazes in which the copper has produced pale red and brownish colours are variously known as 'peach-bloom', 'apple-red', 'apple-green' and 'bean-red' colours. Occasionally a glaze of fine *sang-de-bœuf* colour has developed passages of peach-bloom. The best of these wares are obviously of Imperial quality and bear the K'ang Hsi mark finely written in blue (PLATE 118C).

The so-called *flambé* glazes also belong to the copper-red class. Here the chances of the kiln were to some extent controlled, to produce reds streaked with grey, purple, lavender and opalescent blue. They superficially resemble the glazes of the Chün and Canton stoneware, but are harder-looking and more glassy.

The cobalt-blue glazes, like the red, were inspired by Hsüan Tê examples,⁴ and included besides the *chi ch'ing* or 'sky-clearing blue', and the *ta ch'ing* ('great blue' or *gros bleu*, deep blue), varieties of purplish or violet tone known as 'Temple of Heaven blue', from the colour of the tiles and altar vessels at a Peking temple; these last seem to date from Ch'ien Lung's reign (PLATE 117C). In what was virtually a new technique in the K'ang Hsi period, attributed to Ts'ang Ying-hsüan, the blue colour was sprayed or blown through a bamboo tube closed at one end with gauze, on to the body of the porcelain, which was then covered with glaze. This produced the well-known slightly mottled effect known as powdered or *soufflé* blue (PLATE 126), which should be distinguished from the blue glazes coloured before

¹ Compare p. 113. ² But compare note on p. 140. ³ See p. 113 for these and for references to the literature of copper-red and some notes on its technique. Copies of Ming copper-red glazes are mentioned in T'ang Ying's list (1729). ⁴ See p. 114.

CH'ING MONOCHROMES

application.¹ Pale lavender blues of exquisite softness (PLATE 132B) were made especially well (it is said) by Nien Hsi-yao, in Yung Chêng's reign; the European name 'clair de lune,' applied to them, is perhaps derived from the Chinese *yüeh pai* ('moon white'), though this was also applied to other glazes. A *yüeh pai* glaze was used for the altar-vessels of the Temple of the Moon.

Iron glazes fired at the full temperature of the porcelain-kiln include the celadons, which were essentially the same as on the Sung wares already fully discussed.² Many of the Ch'ing celadons were obviously conscious of Sung models, but with their white body they naturally appear brighter and neater and more glassy, without the dim opacity, like congealed fat, of the early glazes. Also obtained from iron at a high temperature were the 'dead-leaf brown' or *café-au-lait* glaze and the paler 'golden-brown' (*tzü chin*); these were often used in bands in association with blue-painting, and the lighter colour has been known since the 18th century, probably on this account, as 'Nankin yellow'.³

Black glazes were also produced from iron, sometimes in combination with cobalt and manganese, as in the very lustrous 'mirror black' (*wu chin*, 'black gold') (PLATE 116A); this was a typical achievement of K'ang Hsi's time. Like the powdered blue it was commonly decorated with gilt designs in *famille verte* style. Other black glazes (PLATE 117A) are more obviously in the tradition of the black and 'purple' Ting ware of the Sung period, like the 'iron-rust' (PLATE 117B) and greenish 'tea-dust' glazes; these, however, are usually of Ch'ien Lung date.

The so-called turquoise or greenish-blue glazes, called by the Chinese 'kingfisher-blue' or 'peacock-green', derived from copper with an alkaline flux and medium-fired, are of a type dating back to Ancient Egypt. They had been made in China as early as the 14th century⁴, and in the K'ang Hsi period were produced at Ching-tê Chê in remarkably fine luminous quality; they were in fact named among the great achievements of Ts'ang Ying-hsüan. But similar glazes, sometimes of very good colour, have continued until recent times to be at command not only at Ching-tê Chê but at smaller pottery-centres and tile-works,⁵ as well as at Canton; a ferruginous earthy body burnt red or brown at the foot was usual with these last.

Other copper-green glazes and enamels include a 'camellia-leaf green', and a 'cucumber-green' which was another of the reputed achievements of Ts'ang Ying-hsüan, copied by T'ang Ying and believed to have been a lustrous iridescent colour. The 'apple-green' of European collectors (PLATE 119B) is a translucent emerald-green enamel applied over a white or grey crackled glaze.

Yellow lead-glazes include the so-called Imperial yellow, a dark slightly brownish colour derived from iron, used for the vessels and robes at the Altar of Earth; this glaze dates back to Ming times, but was especially well made under K'ang Hsi, and good examples are also found with the marks of most subsequent reigns. An 'eel-yellow' mentioned by T'ang Ying and attributed to Ts'ang Ying-hsüan is supposed to have been a brownish olive colour sometimes seen, but has not been identified with certainty.⁶

¹ Both the powdered blue and the *gros bleu* have been unaccountably called 'Mazarin blue'. Cardinal Mazarin died in 1661. ² P. 72. ³ Blue-and-white export wares were called 'Nankin china': see p. 157. ⁴ P. 89. ⁵ Compare p. 105. ⁶ A specimen sent from the Peiping Palace as 'eel-yellow' (London Exhibition No. 2554) bore a glaze of the type known in England as 'tea-dust'.

CH'ING MONOCHROMES

Under Yung Chêng a yolk-of-egg yellow was used as a ground for underglaze blue painting in revival of an early-Ming style,¹ and other types of opaque yellow enamel derived from antimony compounds, sometimes finely crackled, were popular in the latter part of the century.

The red enamel of the K'ang Hsi period, sometimes used as a monochrome or ground colour, was not so dark and lustrous as the Ming red, and sometimes approaches vermillion. It was derived from iron, and should, of course, be distinguished from the gold-crimson, often called red, of the *famille rose*, which was occasionally used as a ground colour in pale pink tones or in the dark 'ruby-red' of the 'ruby-back' plates.

A dark purple (from manganese) and various shades of aubergine should also be mentioned; but space will not allow a description of all the many monochrome glazes produced in the 18th century.

The enamel colours of which T'ang Ying was a master were used in skilful combination, in the middle and latter part of the century, to produce imitations of natural and other substances, such as tarnished silver, red lacquer, grained wood and patinated bronze. Perhaps the least agreeable of these effects of mingled colours is the so-called 'robin's-egg glaze', of greenish blue speckled with pink; the 'Chün glaze of the muffle-kiln', mentioned in T'ang's list, was presumably of the same order.²

The 18th-century imitations of the classical glazes of the Sung period have already been discussed under that heading.³ They comprised, according to T'ang Ying, the Kuan and the Ko, including the *mi-sê*, the Lung-ch'üan, the Ting, the Ju (the actual bowl in PLATE 41B was sent from the Palace for copying), and the Chün in as many as nine varieties. The Hsiang-hu ware, as copied by T'ang Ying from Sung fragments found by him on the site, was represented in the London Exhibition by two vases of very light greenish blue.⁴ Not content with imitating all these T'ang also imitated the imitations of Chün made at Canton and by Ou Tzü-ming at Yi-hsing.

The Ch'ing monochromes were seldom left entirely plain; decoration incised under the glaze was usual and shows firmness of touch and admirable taste (as in PLATE 132C), but seldom any wildness. The Sung style in deeply carved designs of formal lotus and peony is seen in a somewhat weaker form on many K'ang Hsi celadons, and under Yung Chêng a new type appeared in such engraved work as that on the vase in PLATE 119C. A singular type of engraving is seen on a powdered-blue bowl in the Victoria & Albert Museum with dragons incised in the ground colour and appearing white.

Engraved designs, usually of dragons, on the Imperial yellow and other bowls follow Ming examples; and another important Ming type also revived bears engraving, again often of dragons, coloured green on a yellow ground or in other similar combinations of colour.⁵

Slip decoration also took up a Ming tradition, but often with novel results; the K'ang Hsi celadon water-pot with decoration of clouds (PLATE 119A), and the Yung Chêng bowl with bats (PLATE 118A) are fine and typical examples.

¹ Compare p. 118. The type is mentioned in T'ang Ying's list as of Hsüan Tê period. ² Chinese Government Catalogue Nos. 210, 211. ³ P. 92. ⁴ Chinese Government Catalogue Nos. 256, 257. ⁵ Compare p. 130. The type is included in T'ang Ying's list.

K'ANG HSI BLUE-AND-WHITE

Ch'ing Porcelain Painted in Underglaze Blue and Copper-Red

Ch'ing blue-and-white must always mean in the first place that of the K'ang Hsi period (1662-1722). This was of great historic importance for its part in the export trade to Europe, and as the model taken by so many European potters. It is remarkable also, in spite of our familiarity with it, for a rare and authentic beauty. In China it is comparatively little esteemed, for a different reason, and the copies of Ming ware made under Yung Chêng and Ch'ien Lung are more highly valued. But the exported ware which abounds in Europe cannot be clearly separated from the rest, and in any case was but seldom made in forms specially ordered; much was in pure Chinese taste. This was the 'Nankin ware' so eagerly collected by Rossetti and Whistler and other artists of the latter part of the 19th century—the 'blue china' which Wilde regretted he could not 'live up to'.

The styles taken up show a preference for figure-scenes and more or less naturalistic flower and plant subjects in late Ming style, though the common use of the marks of Hsüan Tê and Ch'êng Hua seems to imply a wish to emulate the earlier reigns; but the Chia Ching mark is also found. As already explained¹ the use of a Ming mark does not, as a rule, indicate an exact copy of an earlier piece.

The colour used was of rare quality, obtained apparently from a Chinese source. It is a clear shining 'sapphire' blue with practically no trace of the former purple or violet tinge, even on the commoner wares, and makes an admirable harmony with the milk-white or faintly greenish glaze. The inferior blue was dull and impure but seldom purple-toned. The colour was used freely in graded washes over outlines which are less bold and strong than on the Ming wares and are sometimes absent altogether. In great masses it was as sonorous as the Chia Ching blue, and it would be hard to find a better decorative use of the colour than on the best of the great vases with blue-painted panels reserved on a powdered-blue ground. In composition, it must be admitted that the pictorial designs are often ill-adapted to the forms they decorate. But there are notable exceptions of great beauty, such as the three specimens here figured in PLATE 124, each of which is a masterpiece in its own way. The early plum-blossom in PLATE 124C was a favourite motive used in numberless patterns, with the flowers as a rule reserved in white on a pulsating blue ground; the great vase in PLATE 121 is an example showing well the swift lightness and freedom of touch appropriately used in this flower-painting. The oviform jars with this pattern on a 'cracked ice' ground (PLATE 120A), still sometimes mistakenly called 'hawthorn jars', are said to have been used to contain gifts at the New Year, which in the Chinese calendar begins in the earliest spring. Here as in the other examples figured, the free direct drawing of blossoms and branches is entirely admirable. The same qualities are shown in the well-known magnolia-tree design, and the lotuses on the dish in PLATE 120B are drawn with a particularly sensitive and characteristically Chinese touch. The dragons, landscapes, and innumerable figure-subjects, in scenes from Chinese novels, etc., are sometimes equally fine in drawing, and while the formal patterns of stylized flowers and motives from brocades and bronzes, such as the 'tiger-lily' pattern, are perhaps less interesting, all have the merit of

¹ P. 116.

K'ANG HSI AND LATER BLUE-AND-WHITE

fine, pure-blue colour. The dark blue of the so-called aster pattern is a noteworthy departure from the rule. The decoration in panels, each containing a figure of a lady,¹ seems to be found only on export wares; but these at their best are in no way inferior to the porcelain made for the Chinese market.

The 'soft-paste' bottles and bowls were decorated in the same styles as the larger specimens, in a fine, pure blue and with the most delicate 'pencilled' drawing. These small objects continued to be in favour in the later Ch'ing reigns, when blue-and-white was scarcely made except in the form of coarse export wares and Imperial copies of Ming types.

The finer blue-and-white of the reigns of Yung Chêng and Ch'ien Lung, made for the Emperor and the Chinese market, is usually stiff with archaism; the favourite motives were formal lotuses and peonies on winding stems and all-over lotus-foliage and cloud-scrolls in Hsüan Tê style; the blue was often made dark and artificially spotted in imitation of the early Ming colour. Copies of the big dishes of the 'Constantinople' type were made, and a yellow ground was sometimes supplied in a style which T'ang Ying in his list described as belonging to the Hsüan Tê period.² T'ang Ying's list also refers to 'pale blue' copies of Ch'eng Hua designs and versions of the Chia Ching blue-and-white. Among these rather dull Imperial wares, of which specimens were sent from the Palace Museums to the London Exhibition, the great ewer in PLATE 133 seems an exceptionally well-designed piece, though typical in the timid formality of its painted motives. The Yung Chêng blue-and-white versions of T'ang dynasty ewers³ should be recalled here.

Underglaze copper-red painting was revived with complete success under K'ang Hsi, and some of the finest underglaze painting of the period was done in the colour. Stem-cups with the 'Three Red Fishes', and the 'Three Fruits', and the like, were carefully imitated from the Hsüan Tê wares, as a rule with a whiter paste and greater mechanical perfection than the originals show. These copies sometimes bear the K'ang Hsi mark, and they are also included in T'ang Ying's list.

The vase in PLATE 123 is an example of the finer but more restrained original K'ang Hsi work in underglaze blue and red with passages of celadon green, while the great jar in PLATE 122, with painting entirely in the copper pigment, shows the art of the K'ang Hsi potter at its highest. Not only is there an irregular beauty and wildness in the drawing of the peach tree and the lotus border, both of which recall the finest painting of the Hsüan Tê period, but the very accidents of firing—the greenish and blackish tones mingled with the red and brown—seem to enhance the total effect, which is almost of grandeur.

In the later Ch'ing reigns the copper red remained at command and was used occasionally for original work, as well as for the Ming copies mentioned in T'ang's list. One item in the latter, translated as 'ruby red on Lung-ch'üan', apparently refers to a type represented by a lotus bowl in the Victoria & Albert Museum,⁴ with copper-red flowers on a ground of leaves covered with a celadon-green glaze.

¹ This and other patterns mentioned in this paragraph are all figured in my *Victoria and Albert Museum Guide to Later Chinese Porcelain*. ² Compare p. 118, and F. HESSE, 'Ein Porzellanschale der mittleren Ming-Zeit und ihre Nachbildung aus der Yung-chêng-Zeit', in *Ostasiatische Zeitschrift*, XX (1936), p. 53. Compare pp. 52 and 58. ⁴ Guide, pl. 48 B.

K'ANG HSI ENAMELLED WARES

Enamelled Wares of the K'ang Hsi Period (1662-1722)

For their enamelled decoration the K'ang Hsi potters took up and developed two late Ming styles: the *san ts'ai* or 'three-coloured' painting usually applied on the biscuit¹, and the overglaze *wu ts'ai* or 'five-coloured' painting² which on K'ang Hsi wares is known in Europe as the *famille verte*.

The whole class of 'three-coloured' wares was formerly ascribed, by dealers and others, to the Ming period, but this is now known to be a mistake as regards the majority of surviving pieces. A typical stand or tray in the British Museum³ is dated in the 31st year of K'ang Hsi (1692), and the dating implied by this is confirmed by many specimens in the Dresden Collection, the greater part of which was acquired by Augustus the Strong in the late 17th and early 18th centuries. The class consists chiefly on the one hand of small objects for the scholar's table, such as water-pots (PLATES 128B and C), screens and brush-rests, teapots and stands, wine-pots, trays, dishes, small flower-vases and figures (PLATE 128A), especially 'lions' and horses; and on the other of imposing large vases, often with coloured grounds, made principally for export. The figures were beautifully stylized and the painting on the trays (PLATE 128D) often of the most subtle beauty.

The colours used on these early K'ang Hsi wares include both medium-fired glazes and the softer low-fired enamel colours. Among the glazes a dark manganese purple is noteworthy as the ground colour of the so-called 'brinjal bowls,'⁴ with incised decoration of formal flower-sprays coloured leaf-green, yellow and greenish white. There are also dappled glazes, possibly made in imitation of the 'three-coloured' ware of the T'ang period⁵ with patches of green, yellow and purple. These are variously called 'tiger-skin' and 'egg-and-spinach' glazes; the 'spotted yellow' of T'ang Ying's list was perhaps similar. The usual three-coloured enamels were practically the same as the glazes and are in fact not readily distinguishable from them. The yellow and green, often used as ground colours, were of a beautifully soft tone and texture, while the aubergine-purple was of inimitable quality; parts to be 'left white' were covered with a faintly greenish but otherwise colourless translucent enamel. Red and blue enamels were also used occasionally, and were sometimes provided with a patch of white glaze over which they were applied; white glaze was in fact partially applied more often than is generally supposed. Designs were drawn in brownish black outline, and this same colour covered with a wash of the green enamel provided the much-admired black ground of the big vases, which was also used occasionally on smaller pieces. The sensuous charm of these colours recalls that of the Ralph Wood figures in English earthenware, and the translucent colours of both are in fact closely akin.

The big vases with green, black, and yellow grounds are often of noble form; they are typically of club ('rouleau') shape or four-sided, but *potiche* jars and baluster vases are also found. Their decoration was usually of flowers boldly but sensitively painted (PLATE 129); dragon designs and landscapes with birds on rocks also occur. These coloured grounds of the *famille noire*, *famille jaune*, etc., are much sought after by European and American collectors, and the vases change hands at enormous prices.

¹ Compare pp. 100 and 130. ² Compare p. 126. ³ HOBSON, *Handbook*, Fig. 115. ⁴ The word 'brinjal' is of the same derivation as 'aubergine'. ⁵ P. 52.

FAMILLE VERTE

The overglaze painting of the *famille verte* can be of the utmost splendour: the white glaze reflects light through the thin, glassy colours with brilliant effect, whereas the matt-surfaced biscuit gave a softer quality to the enamels painted directly on it. To the translucent green of the name-colour was notably added a superb red enamel which is so characteristic that it might well be urged that the whole class would have been better named after it. It is essentially a colour of the baroque.¹ Some not-uncommon wares decorated in red alone in fact belong unmistakably to the '*famille verte*'. The chief differences between the Ming 'five-coloured' palette and the *famille verte* are due to the disappearance of the turquoise and the substitution of underglaze blue by a beautiful enamel, scarcely seen before. (In most cases this produces a peculiar dulling of the glaze round the edges of the patch of colour, and this feature is sometimes used as a rule-of-thumb to distinguish genuine pieces from forgeries.) Some of the finest *famille verte* painting is to be found in combination with powdered blue (the Leonard Gow Collection was especially rich in this), and the gilt designs on plain pieces (PLATE 126), and on the 'mirror black', are plainly in the style of the *famille verte*. Being easily rubbed away they have often been repainted in later times. Painting in *famille verte* colours, was also applied, though rarely and with indifferent effect, over the celadon and 'Nankin-yellow' glazes.

The styles of painting on the *famille verte* have never been seriously studied or classified, and it is impossible at the present time to do more than mention several of the more distinct manners recognizable; these were perhaps painted in different workshops, but perhaps in different periods within the reign.

The most sensitive touch of all is seen in the painting of one easily recognizable class, of which the finest examples known to me are a pair of very large dishes in the Leonard Gow Collection,² the highly wrought patterns of fine sensitive brushstrokes and the restrained colour are characteristic. The dish in PLATE 125A is a somewhat unusual example of this group, while the panel figured in PLATE 127B well shows the great beauty of line sometimes achieved by this hand. Two important vases, in the Salting and Leonard Gow Collections,³ also belong to the group; on the latter, as on a splendid dish in the latter collection,⁴ the juxtaposed red and blue seen from a little distance produce a composite lavender tone of great beauty. This group represents the supreme achievement of the *famille verte* as known in Europe.⁵

Another group might be assembled round certain bowls painted with subjects copied from a series of illustrations of agriculture and sericulture done to the order of the Emperor.⁶ The touch here, though retaining the characteristic firmness of the K'ang Hsi *famille verte*, is exceedingly delicate. There are a bowl and other pieces of the class in the Salting Collection at the Victoria & Albert Museum.

Also in pure Chinese taste are some bowls and dishes with strong but careful and sensitive painting of lotuses (PLATE 127A); other specimens of this class are in the British Museum.⁷ An exceedingly fine dish in the Dresden Collection⁸ suggests that this class may

¹ Compare W. B. HONEY, 'The Leonard Gow Collection', in the *Burlington Magazine* LIX (1931), p. 178.

² Catalogue No. 211; London Exhibition Nos. 1775, 1776. ³ *Victoria and Albert Museum Guide*, pl. 75, and Catalogue No. 136. ⁴ Catalogue No. 239. ⁵ Other fine examples are the S. D. Winkworth dish (Sale Catalogue, April 27th 1938, Lot 328) and a dish in the W. J. Holt collection (*Chinese Ceramics in Private Collections*, Fig. 242). ⁶ Compare HSÜ CHIH-HENG and F. PERZYNSKI, in *Burlington Magazine*, LII (1928), p. 75. ⁷ HOBSON, *Handbook*, Fig. 109. ⁸ ZIMMERMANN, Taf. 93.

FAMILLE VERTE

have been painted in the same workshop as the Leonard Gow group, first among those described above.

Another larger class is distinguished by the use of what might be called brocaded decoration, with scattered flowers on a soft green, dotted ground lightened with much red. A large oviform jar painted with an elephant and many other pieces in the Leonard Gow Collection¹ may be cited as typical.

In strong contrast to the last group are some vases and dishes marked by the use of masses of heavy green and black. A dish in the Salting Collection, with a group of figures under a great tree, is typical.²

Much of the *famille verte* decoration was in a broad and free, almost loose, style (PLATE 125B), obviously akin to that of the coloured-ground *sur biscuit* vases and probably like them done chiefly for the export trade; a superbly decorative effect is secured here by the magnificent jewelled colour and particularly by the red, even when the design itself is muddled and the drawing careless and insignificant. This remark applies also to the innumerable small bowls and cups and saucers, made for export, to be found in English collections.

Figures were much made in the *famille verte* colours and often show a remarkable dignity and splendour in the baroque manner, but without achieving any great sculptural excellence.

Late in the K'ang Hsi period a modified *famille verte* style was sometimes adopted, anticipating in some ways the Yung Chêng manner; this is seen particularly well on the 'birthday plates', so-called from the inscription they bear: 'A myriad longevities without ending!' They are traditionally supposed to have been made for the sixtieth birthday of the Emperor in 1713. The specimen from Sir Percival David's collection figured in PLATE 131A is characteristic of this phase, with its exceedingly fine and delicate drawing and modelled contours, perhaps already showing the influence of European painting.

The opaque rose-pink colour, which was later to give its name to the *famille rose*, was introduced into China at some undetermined date towards the close of the reign of K'ang Hsi. It was of foreign origin and had in fact been in use in Europe for scarcely half a century before its adoption in Chinese porcelain. Its discovery dates from about 1650, when Andreas Cassius of Leyden, produced from gold chloride and tin the rose-purple colour named after him.³ The first use of the colour on pottery was probably made by the Nuremberg enamellers, such as Wolf Rössler ('The Monogrammist W.R.'), about 1680. The rose-pink and the other opaque colours associated with it were known as *yang ts'ai* ('foreign colours'), or as *juan ts'ai* ('soft colours'), to the Chinese, who have obscurely referred to Western enamelling ('*fa lang*'), either *cloisonné* or painted in the Canton manner, as the source from which they were derived. It has recently been argued from the Chinese side⁴ that the term '*fa lang*' definitely referred to *cloisonné* enamel, and that wares with the

¹ Catalogue No. 149, 146, 207, etc.; London Exhibition No. 1663; also S. W. BUSHELL, *Chinese Art*, II, Fig. 51. ² Victoria and Albert Museum Guide, pl. 82. ³ The 'purple of Cassius' was first put to practical use by Johann Kunckel in his ruby glass, invented about 1680. It is noteworthy that a very small proportion of gold (as little as one part in 100,000) is needed to produce the ruby tint in glass. ⁴ KUO PAO-CH'ANG, in *Chinese Government Catalogue*, p. 30. The adoption in the catalogue of the name *cloisonné* porcelain, for some of the finer early *famille rose*, is unfortunate, since porcelain enamelled within actual metal *cloisons* has been made in Japan in modern times.

FAMILLE ROSE

'foreign colours' were made from the twentieth year of K'ang Hsi (1682). While this date seems impossibly early, it seems certain that the rose-pink and crimson were at the disposal of the Chinese potter for some considerable time before the end of K'ang Hsi's reign. A distinct class of bowls from the Peiping Palace Collection, painted with flowers in this so-called *cloisonné* style, in reserve on a crimson ('foreign red') ground (PLATES 130B and C), bears the Imperial mark 'K'ang Hsi yü chih' in thick blue or crimson enamel. In this style the whole surface of the piece is covered, as in enamelling on metal, even the white parts being covered with opaque white ('white-powdered ground').¹

Another specimen of early *famille rose* of a more familiar kind bears a date corresponding to 1721; this is a saucer-dish in the British Museum² with slight painting of peony sprays in a style very close to that of marked Yung Chêng wares. The full development of the *famille rose* belongs to the later reigns, and will be discussed in the next section. Only in rare cases, apart from some of the Palace bowls, was the new palette of colours used in designs of *famille verte* type. A large dish in the Gulland Bequest³ in the Victoria & Albert Museum, painted with ladies and trellis, is decidedly in the earlier style, and such finely painted pieces as the lantern here figured in PLATE 130A distinctly recall in style and brushwork the 'brocaded class' of *famille verte*.

Enamelled Porcelain of the Yung Chêng (1723-35) and Ch'ien Lung (1736-95) Periods

By the beginning of the Yung Chêng period the *famille rose* palette—the *yang ts'ai* or 'foreign colours' of the Chinese—had largely replaced that of the *famille verte* on all but the cheapest export wares. The new colours were almost always opaque, and an opaque white was also freely used, allowing the blending of many shades not previously available. A rather harshly brilliant blue enamel was conspicuous among the colours used, and the total effect was one of rather cloying sweetness, not particularly clear or strong. It may be compared with the rococo, developing from the baroque of K'ang Hsi.

In one important early Yung Chêng class, however, the *famille rose* palette was not used. This was a revival of the Ch'êng Hua style of *tou ts'ai* enamelling,⁴ with washes of thin, softly brilliant colour over pale underglaze blue outlines (PLATE 131B). Here the technique alone was imitated, the carefully painted designs being to a large extent new.

The *famille rose* proper falls into two principal classes: the Imperial and other wares in Chinese taste, and those intended for the European market. Many of the latter, however, were not, either in form or decoration, copied from European models, and the credit for

¹ Examples are figured in colours in *Chinese Ceramics in Private Collections*, pls. 29 and 30 and in the *Charles E. Russell Sale Catalogue*, Lots 108 and 109. It should be mentioned that this type was ascribed by Hobson, in spite of the mark and the Palace attribution, to the Tao Kuang period. ² HOBSON, *Handbook*, Fig. 154 and p. 96; for the mark see p. 197 below. ³ *Handbook*, pl. XXXI. ⁴ P. 123.

FAMILLE ROSE

the designs and painting of these also must be given to the Chinese potter. Export wares made to European design will be described in the following section.

Though the true quality of the early Imperial *famille rose* had already been surmised in Europe, the wares sent from the Palace to the London Exhibition in 1935 came as a minor revelation. They displayed in many variants a style of unlaboured miniature-painting, in designs of great simplicity giving full value to the beautiful white porcelain ground. Slight sprays or flowering branches, naturalistically rendered, were thrown across the surface of plates and vases with a subtly calculated lack of symmetry; birds and occasionally animals were painted with the same delicate naturalism. Fine examples are figured in PLATES 134 and 136A. The well-known large dishes with flowering and fruiting peach-sprays, from the Summer Palace at Peking,¹ are perhaps the greatest masterpieces of this kind.

But the European influences already noted soon brought a stream of novelties of great interest, which are as truly Chinese as the *chinoiseries* of the 18th century are authentically European.² Some of these 'Western' novelties' show a not very successful attempt to imitate the European manner in brushwork (PLATE 137A), and to the hybrid style thus created belongs the so-called *Ku-yüeh Hsüan* ware. This was at one time supposed to have been made by T'ang Ying in imitation of a certain kind of glass made by an artist named Hu, who signed himself (by a play upon the character for his name) *Ku-yüeh Hsüan* ('Ancient Moon Pavilion')³ But there seems to be some doubt whether such deliberate imitations were in fact made,⁴ though the porcelain style in question was doubtless due to T'ang Ying. The Imperial mark '*Yung Chêng yü chih*' is sometimes found on this class, written in thick blue enamel, as on the comparable palace wares made for K'ang Hsi. Fine examples may be noted as in the David and Winkworth Collections.⁵

Other 'Western' styles continue the manner of the so-called *cloisonné* porcelain mentioned above, in designs covering the whole surface of the piece: the remarkable vase in PLATE 137B and the bottle in PLATE 136B show this later style, with its hard 'European' scroll-work, its would-be naturalistic iris in the manner of a European plant-book, and the queerly shaded 'European' portrait-head. But all are unmistakably Chinese in form and rhythm. The same enamels and elements in design were seen on the astonishing openwork 'revolving vases', those miracles of misapplied skill, sent to London from the Imperial Palace Collection.⁶

Another decoration mentioned as 'Western' in T'ang Ying's list is 'painting in purple (or brown)'; 'painting in ink' was apparently similar. An example of this, with a design of

¹ *Victoria and Albert Museum Guide*, pl. 91, and *Handbook to the Gulland Collection*, pl. XXX.

² The caricatured 'European' figures made under K'ang Hsi are similarly comparable with the 'Indians' and 'Chineses' of Pillement and Boucher. Little has been written on the subject of the Western influence on China in the 18th century, though many books have dealt with Chinese fashions in Europe; among the latter may be mentioned HENRI CORDIER, *La Chine en France au XVIII^e siècle* (Evreux, 1910), A. REICHWEIN, *China und Europa* (Berlin, 1923), and CHISABURO YAMADA, *Die China-mode des Spätbarock* (Berlin, 1935); compare also the article by JOSEPH DOWNS, 'The China trade and its influences', in *New York, Metropolitan Museum of Art, Bulletin*, XXXVII (1941), p. 84; a note by ALAN PRIEST in the same number (p. 96), 'Ch'ien Lung and George III', shows that emperor disclaiming all interest in Western art or manufactures, but the Imperial porcelain itself tells another story. Compare also W. L. HILDBURGH, 'Chinese Painted Enamels with European Subjects', in the *Burlington Magazine*, LXXIX (1941), p. 78.

³ A. DE VERE BAILEY, 'The Old Moon Pavilion Ware', in the *Burlington Magazine*, LXVII (1935), p. 264.

⁴ Compare KUO PAO-CH'ANG in *Chinese Government Catalogue*, p. 32. ⁵ For example, London Exhibition No. 2232; and Sale Catalogue, April 28th, 1938, Lot 398. ⁶ London Exhibition Nos. 2083 to 2086.

EXPORT FAMILLE ROSE

peonies, was sent to the London Exhibition by the Chinese Government,¹ and a bowl in the David (formerly Hippisley) Collection² is painted in sepia with plum-trees; both bear the blue-enamel mark of Yung Chêng.

The crimson ground of the iris-vase (PLATE 137B) is engraved with a characteristic diaper pattern, and similar decoration (known to collectors by the hybrid name 'graviata') covers the outsides of the so-called Peking bowls, said to have been made as tribute to the Emperor and used by him as gifts; their green, yellow, blue or dull opaque crimson grounds are engraved all over with close linear scrollwork. These bowls were made in Ch'ien Lung's reign, when bronze-like engraved grounds of all kinds were very fashionable, and also in the early part of the 19th century.

The more familiar *famille rose* of the European collector was made and exported in vast quantities and in innumerable patterns. All that can be attempted here is to indicate some outstanding types.

It must be mentioned at the outset that though all this porcelain ware itself was of Ching-tê Chêng manufacture, the decoration of much of it was done at Canton, and the same style is shared by the export porcelain of this period and the well-known Canton enamelling on copper. The wares were shipped from the ports of the Canton estuary (among them Hong Kong), where orders were taken from the European traders. Saucers in the Victoria & Albert Museum bear the 'signature' of an artist, or rather the name of a designer ('Hermit of the White Rock'), found also on the enamels; and on a specimen with the same name figured by Jacquemart³ there is also a date corresponding to 1724; but this is presumably only the date of the design copied. A cup and saucer in the British Museum is actually dated 1728, while another in the same collection⁴ bears an artist's signature and the description 'Canton painting'.

The finest examples of this Canton-painted porcelain are often of egg-shell thinness, and being coloured on the reverse with rose-pink or crimson enamel are known as 'ruby back' porcelain. Most of them date from the middle decades of the 18th century. They show qualities of workmanship which for all their foreign destination could be nothing but Chinese; as for example, the plate figured in PLATE 138A, with its inimitable calligraphic use of line. In other cases, however, a piling-up of intricate border motives, as in the well-known 'seven-bordered plates',⁵ is perhaps hardly in true Chinese taste. Another crowded type is the so-called *mille fleurs*, with panels of growing plants reserved on a ground closely strewn with blossoms. A new use of black is seen in this period on the 'ruby-back' porcelain and elsewhere, as a ground for *famille rose* coloured flowers in reserve (PLATE 138B); the black here is not the green-washed dark brown of the *famille noire* but a composite colour mixed before application. Some remarkable large figures of birds were made and painted in colours of the *famille rose*, and a great assemblage of these was included in the London Exhibition.⁶ These, too, though owing nothing to European art, were made chiefly for export.

¹ No. 2139; *Chinese Government Catalogue*, No. 233. ² *Catalogue*, pl. CLXXII. ³ *Histoire de la Porcelaine*, pl. VIII (3) ⁴ HOBSON, *Handbook*, p. 99. ⁵ *Victoria and Albert Museum Guide*, pl. 88. ⁶ Nos. 1836, etc.

MISCELLANEOUS LATER CH'ING PORCELAIN

Miscellaneous Later Ch'ing Porcelain

Some ingenious and skilful, but often trivial work was lavished on snuff-bottles, which were made of several sorts of porcelain as well as of glass and various semi-precious stones. Almost every technique elsewhere in use in the Ch'ing period was applied to these small objects; painting in blue and copper-red, enamelling of every kind, and all sorts of monochrome glazes, were sometimes used. Figures were modelled in relief in biscuit porcelain, and some remarkable bottles were made and painted to resemble a natural stone, such as cinnabar, jade, or layered onyx. Creamy white porcelains of the so-called soft-paste type were much used for these bottles, and for one variety a special ingredient was introduced in the form of the stone called by the Chinese *ch'ing tien*, which was itself sometimes used for small carved objects. Few snuff-bottles can be of dates before about the middle of the 18th century, and many were made in 19th-century reigns of Chia Ch'ing (1796-1820) and Tao Kuang (1821-1850).

Little inventive power was shown by the 19th-century potters and these two reigns produced little but revivals of former styles. A tendency towards the use of a small scale and a fondness for elaborate miniature relief (as in the snuff-bottles) is characteristic of them, and they show a noteworthy fondness for adding signatures and hall-names, in much the same way as in the earlier period of decadence and dilettantism at the end of the Ming period. A well-known mark of the sort is that of the Shêntê Hall, which occurs on late (19th century) Imperial porcelain sometimes copied from Ming originals and often with a yellow ground; one recorded specimen with the mark bears a poem by the Emperor Tao Kuang.

Still another revival of the *tou ts'ai* enamelling of Ch'êng Hua—the fourth to be mentioned in this book¹—took place in the reign of Tao Kuang, and specimens of the kind are sometimes marked with the signature of a certain 'Hsieh Chu Master', of whom nothing is known.

A well-known service of plates and dishes with painting of fruits and foliage, in the 'three-coloured' enamels on the biscuit (green, yellow, purple and an iridescent colourless 'white'),² sometimes bears the mark of K'ang Hsi and sometimes a hall-mark; it probably dates from the early 19th century, though specimens sent from the Palace to the London Exhibition were ascribed to the K'ang Hsi period.

The 'Peking bowls' already mentioned, with medallions reserved on engraved coloured grounds, sometimes bear the Tao Kuang mark and were carefully painted in the rather mean and small but delicate and sensitive style characteristic of the period, which was nevertheless, on the whole, the best in the 19th century.

Noteworthy as the last porcelain made at the Imperial factory at Ching-tê Chêñ are some vases painted in black and grey and red only, with landscapes in a weak version of the 'Ku-yüeh Hsüan' style, and marked '*Hung Hsien nien chih*'. These were made to the order of Yüan Shih-k'ai, a President of the Chinese Republic, who in 1916 aspired to the Imperial Throne and took the reign-name given in the mark. Specimens are in the Victoria and Albert Museum and the British Museum. Also made to the order of Yüan Shih-k'ai

¹ The style had been revived under Chia Ching, Wan Li and Yung Chêng: compare pp. 124 and 152.
² *Victoria and Albert Museum Guide*, pl. 61 (b).

NINETEENTH- AND TWENTIETH-CENTURY WARES

is a small circular box and cover, painted in the *mille fleurs* style, in the Charles E. Russell Collection;¹ this bears Yüan's hall-mark, 'Chu jên t'ang chih.' (Made for the Hall where Benevolence abounds').

Some small biscuit figures of seated Buddhist *arhats* and of 'lions' ('Dogs of Fo') are of interest for the marks they bear, though these are of potters otherwise unknown². The figures might have been attributed to the early 19th century, but for the fact that similar models were copied at Meissen about 1715, and that specimens in the British Museum were part of the Sloane Collection, given to the nation in 1753.

Lastly, some far-fetched techniques call for a word of description. The so-called 'Gom-broon wares' with pierced designs filled with glaze were apparently copied in the latter part of the 18th century from the Persian wares also known by the name, some of which date back to the 12th and 13th centuries; the examples actually copied by the Chinese were however later; the technique is sometimes called 'rice-grain work' from the shape and size of the pierced holes. The *lac burgauté* is porcelain covered all over with black lacquer in which are set, to form a pattern, fragments of mother-of-pearl; some specimens seem to date from the reign of K'ang Hsi, but most are later.³

Though this account has ended with a tale of decline and misdirected effort, it must not be assumed that the Chinese potter had by the 19th and 20th centuries entirely lost his skill or his traditional craftsmanlike good sense. His skill is attested, in fact, by the deceptive forgeries which are being made of all sorts of ware now in fashion; while his natural good taste is proved by many admirable plain or simply decorated wares which have continued to be produced for peasant markets; some of these formerly found their way to English shops, to be bought for use by the discriminating. Plain rice-bowls, for example, doubtless intended for coolies, were made in a ware closely resembling the *ying ch'ing* and still showing much of the beauty of colour and contour of the best of the Sung wares. Even the coarse grey porcelain made for the islands of the Pacific, boldly painted in blackish blue with octopuses (or dragons) is far more admirable than the laboriously careful copies of classical wares which remained fashionable into the 20th century. Such rough blue-and-white has often been mistaken for early-Ming ware, and has unmistakable vitality.

Wares Made for Export

The great export trade carried on in late Ming times by the Portuguese and Dutch, and described in the previous chapter, was in no way diminished under the Ch'ing. The Dutch remained the principal carriers until the latter part of the 17th century when the Danish, English, French, Spanish, Swedish and eventually the United States companies began to take a considerable share of the trade.⁴ The English East India

¹ *Chinese Ceramics in Private Collections*, Fig. 361. ² Chiang Ming-kao and Ch'én Kuo-chih: see HOBSON, *Handbook*, Fig. 127 and p. 83. ³ Specimens are figured in *Victoria and Albert Museum Guide*, pl. 105 and HOBSON, *Handbook*, Fig. 170; ZIMMERMANN (Taf. 63) and BUSHELL (*Chinese Art*, II, Fig. 53) figure what is apparently a K'ang Hsi specimen. ⁴ In most countries of Europe the Chinese export wares are known by the name of the importing company (such as '*Compagnie des Indes*', etc.).

CH'ING EXPORT WARES

Company, incorporated as far back as 1600, in the Ch'ing period soon took the lead.

Much that was exported was doubtless not specially made to the purchaser's pattern, and it is impossible, at all events for the early part of the Ch'ing period, to distinguish sharply between export wares and those made for the Chinese market. Certain types of painting, not specially European in style, and certain forms (such as the set of three vases and two beakers known as a *garniture de cheminée*)¹ were found to be popular and continued to be made as stock lines for the foreigner. Some of these have been mentioned in the foregoing account; the K'ang Hsi blue-and-white was enormously popular in the West and further strengthened the vogue of that colouring in Europe. Blue-and-white of varying quality, but increasingly grey in glaze and summary in decoration, remained in demand to the very end of the East India Company's existence in 1858: it continued to be known as 'Nankin china', having been shipped originally by way of the great river port on the Yangtse. *Famille verte* and *famille rose* were similarly not made at first to European designs, and the favourite export types were derived from those fashionable in China itself. The finer *famille verte* eventually gave place to rougher wares painted in the same colours, while to the egg-shell cups and saucers and 'ruby-back' plates of the reign of Yung Chêng there succeeded in the last half of the century a vast number of plates and dishes of bluish-grey 'export porcelain' with simple but often attractive designs. These were painted in colours generally including the rose pink, but were otherwise very poor relations indeed of the exquisite wares described in the previous section. But these simple '*famille rose*' and other export wares, of which examples are to be found in every English country house with 18th-century possessions, are of considerable importance in the history of English pottery. Just as the potters of Delft and their rivals in other parts of Europe had copied the earlier and finer imported blue-and-white wares, so the later Lambeth, Bristol and Liverpool delftware-factories copied these later export wares, even imitating their defects, as when they took the trouble to 'blue' their beautiful creamy-toned tin-glaze to bring it nearer to the grey glaze of their rough Chinese models.

A few types neither in true Chinese taste nor specially made to European design are peculiar to the export trade. The so-called Batavian ware, with coffee-brown ground and bold *famille rose* panels, is an early type taking its name from the Dutch trading-station in Java. Again, in the first half of the 18th century the Chinese potters copied the red, blue and gold 'brocaded' Imari and other export wares of the Japanese², who were competing with them for the Western trade. Later in the century a class of jars known as 'Mandarin porcelain', with figure-subjects in pink, red and gold in panels usually framed in under-glaze blue, became very popular and inspired the patterns used at several English porcelain-factories. In the last phase of the East India Company's trade with China, in the second quarter of the 19th century, a barbarous sort of celadon with *famille rose* enamelling was much exported, together with many bowls and plates painted in a showy style with crowded flowers mainly in green, pink and opaque white on a gilt ground.

But early in the reign of K'ang Hsi, the traders had begun to place orders for porcelain in specified shapes, with decoration copied from designs and specimens brought from Europe. Objects in silver rather than in pottery were sent at first,³ since porcelain was sold

¹ See p. 205. ² See p. 186. ³ E. ALFRED JONES, 'Old Chinese porcelain made from English silver models', in the *Burlington Magazine* XX (1911-12), p. 26; see also pp. 120, 134.

EUROPEAN SUBJECTS

in Europe chiefly by dealers in silver and jewellery, and was hardly thought of as pottery at all. Later on, actual ceramic wares were sent, and pattern-plates (of which examples survive) were prepared and numbered for reference. The traders' activities in all this, at the *hongs* (or warehouses) at Canton and elsewhere, have been described by Lloyd Hyde¹ and others.

Silver shapes in salt-cellars and tankards, copied in porcelain, are found in late Ming examples, already mentioned. In the Ch'ing period, casters, mustard-pots, candlesticks, shell-shaped dishes, salt-cellars, ice-pails, monteiths, and many other silver forms, are not uncommon, especially in K'ang Hsi blue-and-white.

The earliest use of designs sent from Europe is probably to be found in the porcelain painted in China with coats-of-arms. A 16th century (Chia Ching) blue-and-white ewer, with a shield probably Italian, has already been cited,² and numberless examples, some of them precisely dateable, survive from the K'ang Hsi period and later. A representative series of this 'armorial porcelain' is in the British Museum.³ Much of the enamelling of the later export wares was done at Canton, as previously stated, on porcelain made at Ching-tê Chén.⁴

European subjects (such as the Crucifixion, a group of musicians, or a scene of riots at Rotterdam) are found painted on rare examples of K'ang Hsi blue-and-white, and the designs for these were presumably sent from Holland. The so-called 'Jesuit china' was painted with Christian subjects, usually in a black monochrome which has suggested the use of engravings, though the hatched lines employed are by no means like those of any sort of print. A well-known allegorical design on dishes and flat panels, with shields of arms filled in to order, used for wedding commemorations,⁵ is chiefly in this black monochrome and is found with various dates about 1730-40, and this is evidently the period of the 'Jesuit china'. A ruby-back plate in the Victoria & Albert Museum⁶ is painted on the front with European flowers, apparently after a 17th century print, in a similar black, red and gold. Many pieces painted in colours were evidently copied from French prints or drawings' (PLATE 139); while there was a great demand for punch-bowls painted with pictures of ships and of fox-hunts, after English engravings.

Eventually many European orders were accompanied by actual ceramic wares to be copied. These included English, French and German porcelain and especially English earthenware, from which the twisted leaf-terminated handle of a Leeds type became almost a stock detail of form. The heyday of copying in this narrower sense was the second half of the 18th century, when severe classical forms were being popularized by Wedgwood, and the *Louis Seize* styles of flower-painting in borders and garlands were very much in fashion. The 'English' flower-painting of this kind might have been copied from examples of New Hall or Lowestoft porcelain, and this is the only excuse for the former error of sup-

¹ J. A. LLOYD HYDE, *Oriental Lowestoft* (New York, 1936). ² P. 119. ³ HOBSON, *Handbook*, pp. 121 to 124, and 'Some armorial porcelain in the Franks Collection', in the *Connoisseur* XXI (1908), p. 181. See also F. A. CRISP, *Armorial China* (1907), and SIR A. T. TUDOR CRAIG, *Armorial Porcelain of the 18th Century* (1925). ⁴ It should perhaps be made clear that there is no ground for the belief still current that armorial and other wares of this period were made, or decorated, at Lowestoft in England, where an entirely different porcelain-material was made, and a different palette of colours was used. ⁵ Victoria and Albert Museum Guide, pl. 113 (b); Gulland Handbook, pl. XLIV. ⁶ Guide, pl. 98 (b). ⁷ Compare B. KISCH, 'Europäer auf China-Porzellan', in *Artibus Asiae*, VI (1936-37), p. 272.

EUROPEAN WARES COPIED

posing that all this porcelain was made at the small Suffolk factory. A curious anomaly resulting from the copying of copies is provided in the Chinese painted versions of the English blue-printed earthenware of about 1800, on which designs of the 'willow-pattern' sort had been themselves adapted from Chinese painted landscapes. The forms of some four-sided bottles with screw tops may have been copied from Japanese copies of Dutch glass spirit-bottles, and the same irony is shown in the copying of European *chinoiseries*, with pseudo-Chinese figures in the manner of Boucher and Pillement or the Meissen porcelain-painters.

Exportation to the Near East fell away greatly with the slow political decline of Persia after the death of Shah Abbas. The 18th-century import trade seems to have been largely in the hands of the English East India Company; this was certainly the case with India itself, where Chinese porcelain with decoration in English style is not uncommon¹. Mention should also be made of the bowls made for the Siamese market, painted with Buddhist motives in strong red, green, yellow and other colours;² they are apparently of late 18th and early 19th century date.

Related to the subject of the export wares is that of the Chinese porcelain painted in Europe. This is not a branch of Chinese ceramic art and is therefore strictly outside the scope of this book; but as the European decoration is sometimes confused with the Chinese copies of European subjects it calls for a word of description here. Dutch decorators were perhaps the most prolific of the enamellers of Chinese porcelain, adding red-and-green and other painting to the *blanc-de-Chine*, and figure-subjects and versions of the Japanese (Kakiemon) and Meissen flower-painting to plain greyish-white Chinese porcelain with incised and white-slip-painted decoration.³ The German and Bohemian enamellers of glass and porcelain, notably the Preissler family of Silesia and Bohemia, added baroque strapwork and figures in black, red and gold to much Chinese porcelain of the K'ang Hsi period, some of it already lightly decorated; and much painting of flowers and figures was done in the London workshop of James Giles about 1765-75. Baxter, also of London, added bright gilt lines and formal borders arbitrarily placed (at one time thought to be 'Salopian' gilding) over Chinese blue-painting on export wares of the end of the 18th century; and lastly a 19th century London 'clobberer' added very crude pink, yellow, red and white overpainting to the rough blue-and-white jars of the time.

¹ Compare E. H. HUNT, *Old Hyderabad China* (Bombay, 1916). ² H. W. L. WAY, 'Siamese wares', in the *Connoisseur*, LXVII (1923), p. 127. ³ A full account of the work of the 'Dutch, German and English decorators of Chinese porcelain', is given by W. B. HONEY in *Antiques* (New York), February and March, 1932, and 'The work of James Giles', in *Transactions of the English Ceramic Circle* No. 5 (1937), p. 7; see also LEIGH ASHTON, in Victoria and Albert Museum, *Gulland Handbook* (1941), p. 50.

III. INDO-CHINA

SIAM: SAWANKHALOK AND SUKOTHAI

A tradition that fine pottery wares of Chinese type were made in Siam and exported to other countries was confirmed when English and French travellers penetrated to the sites of the former capitals at Sukothai and Sawankhalok and found there, overgrown by jungle vegetation, the remains of extensive kilns and great heaps of wasters.¹ Some of the fragments found by T. H. Lyle in 1901 were acquired by the British Museum and by the Victoria & Albert Museum; and a quarter of a century later a large collection of complete specimens and wasters found at the kiln-sites by E. G. Sebastian was acquired for the latter museum.² In 1930, after a visit to Siam, Oscar Raphael called attention to the subject and recounted the facts and legends relating to it in a paper to the Oriental Ceramic Society.³ Many complete specimens of similar ware were found by H. Otley Beyer in graves in the Philippine Islands and some of these were published in 1930;⁴ and in the light of this new knowledge and of further complete pieces found by Siamese collectors the subject was reviewed in 1933 by Dr. Reginald Le May.⁵ The whole matter was further discussed at length, in the light of excavations and wasters and many complete specimens, by P'raya Nak'on P'rah Ram,⁶ who had located new kiln-sites and propounded new theories.

A considerable body of wares have thus been identified as coming from the kilns of Siam, but the history and archæology of the country are so obscure that their dating remains largely a matter of hazardous conjecture based on analogies of style with Chinese wares. Their technical tradition was purely Chinese, but in form and decoration they were to a large extent independent, in a range of easily recognizable forms often of great beauty. In painting too they show originality and a very attractive freedom in brushwork.

¹ ERNEST SATOW (1885), published by F. BRINKLEY, *Japan and China*, IX (1904); L. FOURNEREAU, 'La céramique du Thais', in *Le Siam Ancien (Annales du Musée Guimet*, XXXI, 1908); THOMAS HAROLD LYLE, in *Man*, No. 41 (1901), and in *Journal of the Anthropological Institute*, XXXIII (1903), p. 238; Lyle's finds were further discussed by C. H. READ, in *Transactions of the Japan Society*, November 1909; R. S. LE MAY, 'A visit to Sawankhalok', in *Journal of the Siam Society*, XIX (1925), p. 63. ² Victoria and Albert Museum, *Review of Principal Acquisitions*, 1927, pp. 10 to 15. ³ *Trans. O.C.S.*, 1930-31, p. 24. ⁴ W. ROBB (from the notes of H. O. BEYER), 'New Data on Chinese and Siamese Ceramic Wares of the 14th and 15th Centuries', in the *Philippine Magazine*, XXVII (1930). ⁵ 'The Ceramic Wares of North Central Siam', in the *Burlington Magazine*, LXIII (1933), pp. 156 and 203. The finds of E. G. SEBASTIAN were however ignored by LE MAY. ⁶ 'Tai pottery', in *Journal of the Siam Society*, XXIX (1936), p. 13. LE MAY has discussed this article in some manuscript notes in the Library of the Victoria and Albert Museum and in the *Journal*, XXXI (1939).

SIAMESE WARES

The wares found on the kiln sites are chiefly varieties of celadon and other wares owing their glaze-colour to iron. They are of rather coarse greyish porcellanous stoneware, of varying hardness, showing black specks when broken, and burnt to a reddish brown at the foot and other exposed places. The painting in black or brown underglaze pigments is also due to iron.

The glaze on the unpainted celadon is often thick and glassy and generally crazed; it is normally of a watery-green tone. Bluish opalescent effects, a thin pale greenish or brownish opaque glaze, and even a dense blue-grey or grey-green 'mutton fat' glaze are also found, but all these are evidently exceptional forms, due to accidents of the kiln upon glazing-ingredients intended to produce the usual glassy green.¹ The forms include globular bottles of admirable and distinctive shape with small loops for suspension on the shoulder (PLATE 148B), commonly decorated with horizontal wheel-cut grooves. Occasionally bands of bold vertical incised grooves give an effect of fluting, and this decoration is common on the smaller bottles of elongated egg-shape, which sometimes have a bulbous swelling at the base of the neck. Large and small bowls and dishes are common, and the Sebastian finds included an attractively shaped dish on high foot. Some *potiche*-shaped covered jars (PLATE 146E) are of characteristic proportions, often with an angular profile. Incised decoration of formal flowers, fishes and petal pattern is at its best equal in accomplishment and merit to the Chinese. Combed criss-cross is sometimes found.

The brown-glazed wares are of much the same forms as the celadons,² but the smaller bottles predominate. Some small globular pots with vertical incised lines are of admirable shape (PLATE 146D).³ Well-modelled figures of dogs, monkeys, and elephants occur in the brown-glazed ware. The body is here inclined to fire to a buff tone where exposed and the glaze is of various shades, ranging from a dark chocolate to an uneven yellowish or greenish brown, such as is found on the beautiful bottle in PLATE 148A. This piece is exceptional in its boldly sliced surface, but its pear shape and cup mouth link it with some specimens of the painted class.

An opaque greyish white glaze which occurs on some *potiche* jars and small bottles is apparently a variety of the celadon and in any case not a primitive white porcelain glaze. Some tiles and tile-finials with scrolled foliage in relief and some rare Buddhist heads are covered with this whitish glaze.

The painted wares stand a little apart. A few instances occur of correspondence in shape between brown and painted wares,⁴ such as dishes and bowls and the bottle already cited, but the small round covered boxes which are the most characteristic examples of the latter seem never to occur with the plain celadon and brown glazes. They show a kinship, on the other hand, with certain blue-and-white boxes to be mentioned presently; and these (it is believed) are not of Sawankhalok origin. The painted Sawankhalok boxes (PLATE 146A, B, C) are usually of depressed globular form, sometimes faceted, the lids domed or flat-topped or stepped in 'pagoda' style, with characteristic knobs; some of the lids are decorated with a formal flower in relief coloured with a patch of brown glaze. They are often thin-walled

¹ There is no ground for supposing that the Sawankhalok potters in the opalescent glaze were imitating the Chinese Chin ware, as suggested by BEYER and LE MAY. ²HOBSON, *Handbook*, p. 132, states that wasters in the British Museum include brown- and celadon-glazed pieces fused together. ³ Victoria and Albert Museum, *Review of Principal Acquisitions*, 1938, pl. 4. ⁴HOBSON, *loc. cit.*, declares that wasters show both to have been fired together.

SIAMESE WARES

and show little or no discolouration of the grey paste. The glaze is normally of a pale watery green, but occasionally shows the milky blue opalescence, and the painting is in brownish black which sometimes turns to rust colour. The motives range from boldly stylized lotus designs (PLATE 146A),¹ in spirit coming near to the Corean painted wares, to scrolled foliage patterns with winding stems (PLATE 146C), probably suggested by early Ming blue-and-white and presumably later than the others. Indian motives such as conch-shells and formal crowns also occur, and there are bold designs of foliage which are cross-hatched in a manner never seen on Chinese black-painted wares of Tz'u Chou type (with which they have been compared), though occasionally met with on 15th-century export blue-and-white.² Fishes are sometimes painted on the plates, and feathery clusters of short strokes are a characteristic feature alike on the dishes and the covered boxes, which are often painted in panels with criss-cross diaper alternating with formal plants or foliage.

Incised decoration, of crude foliage on wavy stems and borders of short pointed triangular leaves, coloured with painted-on brown glaze, is apparently of the period of the later painting, since incising under a similar brown glaze occurs in combination with the latter;³ a curious vessel in the form of a globe-fish in the Victoria & Albert Museum, impressed with scale-pattern, is of the same class.

A remarkable peculiarity of the Sawankhalok technique, unparalleled elsewhere, is the use in the kiln, as supports for all kinds of vessels, of tall tubes of fire-clay on top of which they were balanced. The tubes were of lighthouse shape varying in height from a few inches to nearly two feet. Traces of these supports were left on the vessels in the form of a black or bare grey ring in the midst of the reddish-burnt surface of the base. Some dishes and bowls were fired in piles, separated by disc-like supports with spurs below, leaving spur-marks on the inside of the bowls. It is stated by Le May that this method was used only at Sukothai, where only rather coarse and heavy wares painted with formal motives are said to have been made.

No dated or exactly dateable specimens are known, and the conjectured dating of the wares depends upon parallels from Chinese porcelain, confirmed to some extent by the sequence of grave-wares found by Beyer in his excavations in the Philippine Islands.⁴

As regards the date of the earliest of the typical celadons tradition affirms that Chinese potters were brought to Siam in the Yüan period (1280-1344)⁵ by a king who had visited Kublai Khan, and some such immigration of Chinese potters must almost certainly have taken place. The plain celadons are closely akin to the later Sung and Yüan wares, and appear to date from the 13th or (more probably) the 14th century. The brown-glazed wares are perhaps rather later than the celadons. Some of the wares with bold strong painting in the style of the Corean *egorai* may be of 14th-century date, but the thinly-made boxes with panelled decoration appear to be no earlier than the 15th century, and it

¹ Compare also a superb dish figured by ROBB, *op. cit.*, Fig. 27, and the fragments figured by LE MAY, *op. cit.*, pl. III C. ² Compare a cut-down bowl figured by LE MAY, *op. cit.*, second article, pl. III A, who wrongly states that it 'might almost be mistaken for a pure Chinese bowl from Tz'u Chou'. ³ *Victoria and Albert Museum, Review*, 1927, Fig. 5, and p. 14. ⁴ ROBB, *op. cit.* ⁵ According to LE MAY, 'the story current in Siam, which is said to be corroborated by the Chinese annals, is that Ram K'amheng, son of the founder of the first T'ai kingdom in Siam, who drove the Khmer out about A.D. 1250, paid two visits to the court of the Mongol Emperor in China about A.D. 1300, and on one of these occasions brought back with him a number of Chinese potters, who introduced new forms and new materials of potting, as well as new methods of decoration.' See also RAPHAEL, *op. cit.*

SIAMESE WARES

is possible that the whole class of painted Sawankhalok owes its existence to the great 15th-century vogue of blue-painting, the black pigment having been used in the absence of a blue, and perhaps even by mistake for it.¹ I think it likely, therefore, that all the Sawankhalok pottery was made in a period covered by the late 13th, 14th and 15th centuries.

No actual blue-painted wares have been found at Sawankhalok, though specimens in kindred shapes have been found elsewhere in Indo-China and the Islands and will be discussed presently. The milky-blue opalescence sometimes developed in the Sawankhalok glaze seems to have led to a mistaken belief that a blue pigment was used there.

A few exceptional pieces of stoneware found in Siam seem not to belong to the Sawankhalok or Sukothai groups, and have been thought to have been made at another kiln dating from a 'pre-Chinese' period; they do not show either the spur-marks or the black or grey ring left by the tubular kiln supports. But nothing can be affirmed about this presumed early dating, since so little is known of the pottery made in the Khmer (Cambodian) empire of which Siam formed a part before the period of native Th'ai independence, which began about 1250. Of a kiln supposed to have existed at Pitsanulok in the early days of the Th'ai nothing certain is known; it is believed to have produced unglazed pieces which were probably Indian in style.

Two noteworthy pieces in the Le May Collection may, however, with good reason be regarded as pre-Chinese. A nearly black globular jar, with two large loop handles on the shoulder and a band of impressed roulette-made ladder-pattern, has a thin glaze or gloss recalling the primitive Silla wares of Corea. The second piece is a tall brown-glazed baluster vase, now in the Victoria & Albert Museum,² with horizontal-ribbed high foot, which Le May considers to be of Khmer type.

But the most characteristic of the supposed pre-Chinese pieces are large covered bowls of uneven-surfaced brown-glazed stoneware, such as the very beautiful specimen here figured in PLATE 145; the form of these remotely suggests the familiar enamel-painted bowls made in China for the Siamese market at a much later period,³ while the knob on the cover of the example figured resembles that on some of the painted Sawankhalok round boxes. Though the shapes of all these incline to a Siamese or Indian rather than a Chinese character it seems unlikely that such glazed stoneware could have been made independently of China; but a Siamese range of forms might appear, by adoption, after as well as before the period of the immigrant Chinese potters. The greenish-brown glaze of some dishes also thought to belong to this 'pre-Chinese' class resembles the glaze of the proto-porcelain made in China from the 3rd century onwards, collecting in drops in the same way; but such a primitive stoneware glaze might have been made at any time from iron-holding and feldspathic materials. The date and place of origin of the covered bowls and other supposed 'pre-Chinese' wares cannot therefore be decided at present. They may well have been made in Annam (where brown-glazed stoneware was certainly produced) or in some other part of Indo-China.

That the Sawankhalok and Sukothai wares were largely exported is proved by the numerous finds in the Philippine Islands and elsewhere in the South-West Pacific, already referred to. They reached Japan also, in great quantity, and a type of Japanese grey stone-

¹ The mineral pigments needed for each would be distinguished only in an uncertain way by physical characteristics and by trial. ² LE MAY, *op. cit.*, pl. I A. ³ See p. 159.

SIAMESE AND ANNAMSE WARES

ware painted in brownish black, obviously imitated from the Siamese, was known as 'Sunkoroku', a Japanese version of the word Sawankhalok.¹ They are also believed to have been exported towards the West. The Arab name Martabani (from Martaban, a port on the Moulmein coast of Burma) was used in mediæval times in India and the Near East² for celadon wares of various kinds, and the view that these were Siamese was long ago disputed by Friedrich Hirth,³ who contended, to a large extent rightly, that the wares were Chinese, having been merely re-shipped at Martaban, which was an important trading centre in the 14th century. (The naming of wares in this way was a common happening: 'Batavian', 'Gombroon' and 'Nankin china' are familiar examples.) But though Martabani wares are now known to have been largely Chinese, opinion may have swung too far in concluding that none of the celadons shipped from the port were Siamese. Le May states that a trade route exists (or existed) between Sawankhalok and Moulmein;⁴ and a bottle of the type of that here figured in PLATE 148B was acquired for the Victoria & Albert Museum actually in Persia.

ANNAM

The frequent occurrence in Annam and Tonking of specimens of stoneware and porcelain of distinctive types, more or less closely resembling the Chinese, has suggested the existence there of a considerable manufacture dating from the 13th century onwards. Kiln-sites have been reported,⁵ but no systematic excavation has ever taken place. A brief account of the pottery of the region was given by A. de Poumourville,⁶ who refers to kilns in two districts—at Vanninh and Hauninh, near the northern borders of Annam, and in Tonking to the west of the delta of the Songchai River. He states that coarse porcelain painted in blue was made, and that enamelled decoration was done on rare occasions by immigrant artisans. A note on pottery by Henri Gourdon⁷ refers to traditions going back to Han times, but cites no actual specimens.

The actual wares found include brownish celadons, buff in colour of body and not very hard, of which examples in the Victoria & Albert Museum, with fluting and attractive moulded decoration, are figured in PLATE 147. A dark-brown-glazed bowl not unlike the brown ware of Sawankhalok is in the same museum.⁸ These specimens came from excavations in the region of Than Hoa, an old capital of Annam, and presumably date from the 13th or 14th century. A plate painted with a phœnix in greyish blue came from the same region and may date from the 15th century or later.

¹ Nowhere are the Siamese wares more eagerly collected than in Japan. ² See p. 95. ³ *Ancient Porcelain: A Study in Chinese Mediaeval Industry and Trade* (1888), refuting A. B. KARABACEK ('Zur muslimischen Keramik'), in *Oesterreichische Monatsschrift für den Orient*, X (1884), p. 281. ⁴ Some small figures of elephants with circular bowls or baskets on their backs are thought to have been models of the animals which carried Sawankhalok wares across the mountains to Martaban: compare the account of the export trade given by RAPHAEL, *op. cit.* ⁵ A. H. BRODRICK, *Little China*; A. D. BRANKSTON, *Early Ming Wares of Chingtechen*, map opposite p. 102. ⁶ *L'art Indo-Chinois* (1894), p. 237. ⁷ *L'Art de l'Annam* (Paris, 1933), p. 60. ⁸ Victoria and Albert Museum, *Review of Principal Acquisitions*, 1933, p. 10.

ANNAMESE WARES

An important large blue-and-white vase or bottle, in the Seraglio Museum at Istanbul, pointed out by Hobson,¹ bears an inscription referring to Nan Ts'ê-chou, said to be a place in Annam, and to a potter named Chuang, and giving a date in an Annamese period corresponding to 1450. It is of coarse porcelain painted in rather strong blue with a band of boldly drawn lotuses and borders of ogee-topped 'arches', or petals.

A numerous class of covered boxes in forms similar to those of Sawankhalok and small ovoid jars are also believed to be of Annamese make. They are chiefly found in the Islands; many specimens of the class, and dishes also of the same type, were found by Beyer in the Philippines, and a large collection of pots and boxes acquired from a Chinese collector resident in Celebes was given to the Victoria & Albert Museum by Lt.-Col. K. Dingwall; five of these are figured in PLATE 147. They are of coarse porcelain, buff or nearly white within, but often showing a strong tinge of red where the paste is exposed. The glaze is bluish or greyish white and in the earlier specimens thick and opaque and full of imperfections. The blue is generally greyish. The boxes are flat-topped or faceted, like some Sawankhalok specimens, but are not in form identical with them; they are almost invariably painted, again like some Sawankhalok, in panels with diapers alternating with formal flowers, and the same type of decoration is found on the small ovoid jars. All these appear to date from the 15th century. Earlier-looking pots, some of them with flat bases and 'fat' opaque glaze and red-burnt body, bear swiftly drawn cloud-scrolls or rather crude sprays of flowers somewhat in the style of a class believed to be 14th-century Chinese;² but they include also one with scribbled *ju-i* head lappets (PLATE 147C) recalling another class of blue-and-white of the following century,³ which many of these pots resemble in paste and glaze. It seems likely that most of these pots and boxes are Annamese ware, dating from the period of the great vogue of blue-and-white in China and abroad; that is to say, from the 15th century onwards; and that they were the poor relations, made for export, of the Istanbul bottle pointed out by Hobson. Later survivors of the class, perhaps of 16th- or even 17th-century date, include some with degenerate lotus flowers and formal foliage, seen also on a plate found by Beyer;⁴ the blue here is sometimes brighter in tone and the glaze more watery. Late specimens (PLATE 147E) painted in blackish blue have formal flowers in panels reserved on a ground of rough scale pattern, and some, of coarse buff ware with broad deep hollow base, are painted with the familiar late-Ming deer among plants. Rough painted 'gadroons' on the shoulder are a common border, but pointed leaves or petals are also found.

Among the jars from Celebes is one with added spots of green enamel and another with dull marks where such spots have evidently once been, though now flaked away. The latter is painted in blue with a slight linear pattern of ogee-topped 'arches' or 'petals', left open as if to accommodate enamel painting. In the light of the statement of de Pouvourville it seems possible that this decoration represents an attempt by a Chinese immigrant to introduce overglaze painting into Annam.

Mention should be made of the red-and-green and underglaze blue painting on a buff crackled glaze, sometimes ascribed to Annam (PLATE 115).⁵

¹ London Exhibition No. 1488; *Trans. O.C.S.*, 1933-34, p. 13, pl. IV; a vase and a bowl, said to have come from the Yemen, figured in the same volume, pl. XIX, are apparently of the same origin as the Istanbul vase. ² Compare p. 110. ³ P. 112. ⁴ ROBB, *op. cit.*, Fig. 16. ⁵ P. 128.

ANNAMESE WARES

No records have yet been discovered referring to the exportation of porcelain from Annam in this period, but the earlier (9th century) record of Ibn Khordadbeh¹ may be recalled; this referred to wares exported from 'Lukin', believed to be Lung-pien, south of Chiau Chou, near Hanoi in Tonking, whence Annamese porcelain found in the Near East and in the Philippines, etc., might well have been shipped.

Mention should also be made of the Japanese designation 'Cochi' (or 'Kochi'), presumably for Cochin-China, which lies to the south of Annam; this is applied to wares with relief outlines and coloured glazes,² and may or may not be trustworthy indication of origin. Japanese designations of this kind are apparently not very exact, and the wares in question are of a type usually ascribed to Canton.

¹ P. 60. ² Compare p. 105.

IV. COREA

General

The Corean peninsula projects from the extreme north of China towards the islands of Japan, and for most of its history has remained under Chinese suzerainty, though ruled as a separate kingdom. It has the same written language as China and the outward forms of its art are similar. But though the successive styles in Corean pottery may be said to run parallel with those of China, of no time can it be said that there was direct copying of Chinese models. The Corean potter was not only master of some techniques hardly practised at all in China, such as inlaid decoration, but his work remained thoroughly original in design and bold in its handling of the processes it shared with the Chinese.

But the best Corean wares are not only original; they are the most gracious and unaffected pottery ever made. They have every virtue that pottery can have. Their shapes are simple, characteristically beautiful in proportion and outline, flowering easily and naturally into plastic and other decoration, incised or carved or inlaid, of unsurpassed beauty and strength. Painting when added seems to grow with perfect naturalness out of the form of the piece; it is simple, yet never obvious or facile, but tense and vital, as if it were a symbol of the slow-burning fires of life itself. The pottery seems to speak at first of a serenely happy people, and only later, in a time of extreme poverty, does its graciousness give place to a wild austerity, which is no less admirable in a different way. This Corean pottery in fact reaches heights hardly attained even by the Chinese. It has at all times a great dignity, a quality which is said to accord with the character of the Corean people, as shown in the great periods of their history and even in their misery to-day.

Corean history virtually begins with the establishment in 57 B.C. of the Silla (Japanese, *Shiragi*) kingdom in the south-eastern part of the peninsula. This was one of the Three Kingdoms which divided Corea until the middle of the 7th century, when the Silla absorbed the other two and began to rule over the whole country. This period of Silla rule, from about 632 to 936, when the capital was at Kun-ju (Japanese, *Keishiu*), was contemporary with the Chinese T'ang period, and like it, was a time of great prosperity and wide and tolerant culture. Chinese Buddhism, which had reached Corea in the 4th century A.D., is held to have been a civilizing influence; it remained the state religion until the end of the succeeding period, that of the Koryu (Japanese, *Korai*)¹ dynasty (936-1392), which, as far at least as pottery is concerned, was the most fruitful in Corean history. The Koryu capital was at Songdo, near the west coast, and much of the surviving pottery was found in uncontrolled excavations near that city. The Mongol invasion of the 13th century brought a

¹ The English name 'Corea' is a version of this; the word means 'Country of Beautiful Mountains'.

COREAN POTTERY

decline in the prosperity of the country, but with the overthrow of the last degenerate Koryu ruler by the Prince Yi, who founded the dynasty bearing his name (Japanese, *Ri*) and was a liberal-minded patron of learning, Corea entered upon a short renaissance. In or about 1392 the art of printing from movable metal type made in moulds was invented or perfected in Corea.¹ The Corean State Printing Department, which started to produce books in 1403, was the first thing of its kind in the world. The 15th century, however, brought a decline in prosperity. The country came under the control of the Ming emperors, and Buddhism was suppressed in favour of the Confucian system. At the end of the 16th century, between 1592 and 1598, the country was overrun and ravaged by the Japanese warrior-tyrant Hideyoshi. After this disaster the rulers of Corea deliberately sought to isolate their country from all contact with the outside world, making it, as it was called, a 'Hermit Kingdom'. After several centuries of extreme poverty Corea was in 1910 annexed by the Japanese, who are said to have further exploited the already poverty-stricken people, though taking the keenest interest in the archaeology of the country.

Corea was the natural highway by which Buddhism and civilization reached Japan, and Corean art and especially Corean pottery had a profound influence in that country. In recognition of this indebtedness the Japanese have excavated the ancient sites and published the results in great books, laboriously compiled with almost Teutonic thoroughness and solemnity. Corean art has in fact become known in the West largely through the Japanese, and Japanese terms and Japanese versions of Corean names are thus widely current. This is misleading. Though subsequently copied in Japan, the Corean arts had their contemporary parallels in China, and the taste they show belongs to that less conservative side of Chinese art which I have distinguished from the work done in the 'Imperial' or 'official' taste.² That Corea is a northern country might seem to give colour to the theory that the taste in question is the expression of the wild 'Northern' romantic or Gothic preference, as opposed to the classical or humanist inclination of southern countries. But these categories of Western art-history, arbitrary and word-begotten in any case, do not fit at all where Far-Eastern art is concerned. Corean art was intensely alive and sensitive, avoiding the mere reproduction of ancient examples, but it was also grave and in its earlier phases graceful and measured.

The ceramic history of Corea has not yet been fully written,³ and many points of dating and classification still remain obscure. It may be divided broadly into periods corresponding to the Chinese dynasties. In the early part of the Silla period, styles related to the Han were followed; the later part of Silla corresponded to the T'ang; the Koryu to the Sung; and the Yi to the Ming and later periods. T'ang influence remained strong throughout the Koryu period, and the flower-like grace of many T'ang forms was the inspiration (though it did not provide the actual models) of many beautiful Corean pots.

¹ Compare T. F. CARTER, *The Invention of Printing in China and its spread westwards* (revised edition, 1931), p. 169. ² Compare p. 4. ³ A full account of the Corean pottery was promised, before the War, by M. YANAGI and H. & T. ASAKAWA.

COREAN POTTERY

Silla Period (57 B.C.—A.D. 936)

The earliest Corean pottery was relatively unimportant. Han influence is apparent in many tiles (some of them green-glazed) with decoration in relief which were made at the beginning of this period, and the first distinctive Corean ware is a class of ash-grey stoneware vessels, usually unglazed but sometimes developing a slight kiln-gloss, found in southern Corean graves at Taiku, Kun-ju, and Fusun.¹ Some jars with covers (PLATE 149A) are attractive in form, as are some distinctive bowls and cups (PLATE 149D), which nevertheless show a kinship with T'ang pottery. Some braziers with stems pierced with triangular openings are peculiar to this Corean work. Impressed and incised decoration of parallel lines, chain-pattern, trefoils and hooked devices also recall a T'ang technique.

This unglazed Silla ware is of uncertain date. Some of it is perhaps as early as the 3rd century; but that similar unglazed ware continued to be made at least until the beginning of the Koryu period is shown by a well-known and very beautiful lobed vase of *mei-p'ing* form in the Le Blond Collection at South Kensington;² this is a form familiar in the Koryu wares which can hardly be earlier than the 10th century. Stoneware vessels with an olive-greenish or brownish feldspathic glaze, akin to the so-called proto-porcelain of China,³ may in some cases be imported Chinese ware (PLATES 8 and 9), but some distinctive bowls and covered jars (PLATE 149B and C) are certainly Corean.⁴ The dating of this ware also is uncertain. By Chinese analogies it could date from any time between the 3rd and the 7th centuries, and the occurrence of the glaze on a brazier in the Le Blond Collection, with an openwork foot similar in form to those of ash-grey unglazed specimens, suggests that these two Silla types were contemporary.

Koryu Period (936-1392)

The Koryu period was contemporary with the Sung, and the principal kinds of pottery found in the graves of the time⁵ are obviously related to well-known Sung types. Though little or no exact copying was done it is probable that the techniques used were learned

¹ The Corean Government Archaeological Survey, *Chosen Koseki Zufu* (Vols. III and V), figures a large number of Silla pots from these graves; see also P. L. JOUX, *The Collection of Korean mortuary pottery in the United States National Museum* (Washington, Smithsonian Institution), Washington, 1890; and R. L. HOBSON, 'Corean pottery: The Silla period', in the *Burlington Magazine*, LVI (1930) p. 154. ² B. RACKHAM, *Catalogue of the Le Blond Collection of Corean Pottery* (Victoria and Albert Museum, London, 1918), No. 1; *A Picture-Book of Corean Pottery* (Victoria and Albert Museum, 1932), pl. 1. ³ Compare p. 36. ⁴ Compare *Chosen Koseki Zufu*, Vol. V. ⁵ The surviving Corean pottery is almost entirely tomb-ware, but there is no reason for supposing that the wares made for use were different. The largest repertory of Koryu wares is the Corean Government Archaeological Survey, *Chosen Koseki Zufu*, Vol. VIII; but the greatest assemblage of masterpieces, beautifully reproduced, is in the *Catalogue of the Prince Yi Household Museum* (Tokyo, 1932). In England the wares were hardly known before 1911, when JOHN PLATT wrote an article on them, 'Ancient Korean Tomb Wares', in the *Burlington Magazine*, XX (1911-12), p. 222.

KORYU CELADON

from the Chinese; no primitive or intermediate types are found to represent the experimental stages in their development, and in a few cases there is doubt as to whether a piece is actually Corean and not imported Chinese. But as regards the principal Corean type—an inlaid celadon of rare quality—there can be no doubt; it is absolutely distinct. Affinities in style, and in some of the decorations used, are to be found, not unnaturally, with the Northern celadon of Honan, and with the Yüeh ware; the latter may well have reached the country by sea from the port of Ningpo, which was only a few miles from the Yüeh kilns and stands opposite to Corea across the Yellow Sea.

The principal literary record concerning the Koryu wares is the well-known report of Hsü Ching, a Chinese writer who in 1124 accompanied an embassy to Corea.¹ It is there stated that the Corean wares were green in colour and bore a general resemblance to 'the old *pi-sé* ware of Yieh Chou and the new ware of Ju Chou'. The author spoke of bowls, dishes, cups for soup and wine, and flower-vases, which were like Ting wares (presumably in regard to their forms), and mentioned specially certain modelled pieces, including wine-vessels of melon shape with lotus-leaf cover surmounted by a duck, incense-burners in the shape of a lion or other crouching animal with upturned leaves beneath—descriptions which very nearly fit surviving specimens found in Corean tombs. The only other contemporary record is a note in the *Ko-ku Yao-lun* (1387), stating that the wares were pale *ch'ing* in colour and decorated with patterns in white, and were little valued. Both reports were repeated without acknowledgment, in slightly different words, in the *T'ao Lu*. It was remarked by Sir Percival David that the text of Hsü Ching's report implies a comparison with the Chinese wares in regard to general style and not to colour only; but the wares found in Corea often have in fact a glaze very similar to that of the Yüeh, showing, however, certain technical features which distinguish them.

In material the Koryu celadons form a single class, with a hard grey porcellanous stone-ware body, reddish at the exposed places and almost opaque, covered with a glaze that is usually bluish green, but is sometimes brownish or grey-green, or more rarely mouse-grey or putty colour; the glaze commonly shows a fine crazing. A common feature is the glazing all-over of the foot-ring (which is often very low) and base (which is sometimes slightly convex), save for three or more raised spur-marks left by the 'stilts' on which the wares were fired. In some of the later wares the foot-rim is bare and reddish and the vessels are believed to have been fired on little heaps of sand.

The Koryu celadons show a range of shapes entirely distinct from the Chinese and of great and peculiar beauty. Where Chinese influence is to be detected it is usually from the T'ang rather than the Sung period; a sprinkler (PLATE 158A) closely resembles a bronze preserved in the Shōsōin at Nara in Japan, and numerous circular toilet- or seal-vermillion-boxes also recall T'ang specimens in 'three-colour', white, or marbled ware.² As in the T'ang wares, a 'growing' flower-like quality is characteristic of many of the Koryu forms; this is well seen in the wavy-topped vases (PLATE 163B), and in some bottles with cup-mouth (PLATE 156A), which are sometimes of depressed globular form and quite small.

Nearest to the Chinese is a tall high-shouldered *mei-p'ing* vase (PLATES 151 and 161), and

¹ Compare p. 55. For the text of Hsü Ching's report, see S. W. BUSHELL, *Description of Chinese Pottery and Porcelain*, p. 52, and SIR PERCIVAL DAVID, 'A Commentary on Ju Ware', in *Trans. O.C.S.*, 1936-37, p. 21. ² Pp. 53 and 54.

KORYU CELADON

the kindred shape with wider mouth and small loop-handles on the shoulder (PLATE 159B). The gracious art of the Corean potter is well shown in his attention to such details as the attachments of the handles of these and other pieces, such as the bowl in PLATE 160B; they are simply and beautifully modelled into flower-like shapes. The characteristic pear-shaped bottles, plain, lobed or fluted, differ from the Chinese in their proportions, with long slender neck and slightly spreading mouth (PLATE 160A). Bowls, conical, incurved, or with lobed and out-turned lip in T'ang style, and cups of ogee form (PLATE 157D) show many beautiful profiles. A distinctive cup and stand, found also in white porcelain (PLATE 157A), makes an almost architectural harmony of line and volume. Octagonal dishes with low vertical sides and faceted or reeded boxes, all have a peculiar Corean quality. Lobed forms are very characteristic; the beautifully waved edges of the six-lobed small bowl figured in PLATE 156C have an essentially plastic character, utterly simple and direct. The ewers have handles and spouts showing the most lovely sensitive lines (PLATE 152B); even a twisted-rope-handle has the charm of perfect (but not mechanically perfect) workmanship. Wine-pots are lobed (again), like melons, or shaped like bamboo shoots (PLATE 154B), with stylized details carved and accented with the most accomplished art. In the treatment of all these and many other details the Corean potter showed not only great skill but unequalled taste and discretion. As masterpieces of ceramic form may be cited the two-handled vase in PLATE 153D and the covered pot in PLATE 158B, with its exquisite harmony of curves in cover, sides, and handles.

In incidental modelling, no potters have ever surpassed the Coreans of the Koryu period.¹ Beautifully direct and simple carving in openwork was used on some head-rests (PLATE 152A); and a peculiar vitality, almost grandeur, marks the stylized forms in such work as the beast on the lid of the tripod jar in PLATE 153A. The vessels in the form of ducks and lotus leaves, like those noted by Hsü Ching, as well as tortoises, dragons and phœnixes, survive in examples preserved in such Corean Collections as that of the Prince Yi Household Museum. Separate figures (PLATE 153B and C), like a mask figured, and disparaged, by Lorraine Warner in an otherwise excellent survey of Corean celadon,² are none the less admirable as stylized forms in a plastic medium for being stiff and entirely without sentimental 'expression'.

Decoration when used on this celadon was incised or carved in the body of the ware with a pointed tool or knife; or moulded; or painted in slip; or inlaid in white or black clay; or painted in brownish black.

The incised decoration ranged from sensitive linear engraving, as on some of the Yüeh ware, but surpassing it (PLATE 150B), to deeply carved work having almost the appearance of low relief. The more careful and elaborate work in this manner, as in the great vase from the Eumorfopoulos Collection figured in PLATE 151 or the smaller vase in PLATE 150A, shows a sober richness of pattern and sensitive refinement seldom achieved even in the best Chinese examples. The bowl with petal-pattern in PLATE 156B comes close to a Lung-ch'üan type, and shows a beautiful firmness that is no less accomplished than the Chinese. Very different in character but equally vital is the swift, rough, linear scribbling on the dish

¹ I can recall nothing approaching the Corean work in this manner unless it be the finely modelled knobs and handles in the form of stylized creatures made by Mr. Bernard Leach some years ago. ² L. D'O. WARNER, 'Korai celadon in America', in *Eastern Art*, II (1930), p. 37.

KORYU INLAID & PAINTED WARES

figured in PLATE 155B, or the masterly lines marking the shoulder and the carved fluting on the vase in PLATE 156A. The plain incised wares described in this paragraph are probably the earliest Corean celadons, dating perhaps from the 10th to the 12th centuries.

Moulded designs (PLATE 155A) follow the Northern Chinese celadon rather closely; they give an effect of low relief which at times comes near to the deeper incising, for which they were perhaps a substitute. A similar effect was on rare occasions produced by skilful painting in slip, as on the bowl in PLATE 154A; here figures of naked boys among lotus- or vine-sprays recall a T'ang decoration, which (like much else in T'ang art) is of Hellenistic origin.

The inlaid designs mentioned in the *Ko-ku Yao-lun* are the most famous Corean decoration. The technique was hardly used elsewhere, though Bosch-Reitz figures a specimen,¹ thought to be Chinese of T'ang date, but which is itself probably later Corean. The marbled T'ang and later wares sometimes show the use of inlay, and the 'Tz'u Chou' vase in PLATE 62 should also be recalled.² But no unmistakable precursors are known, and the Koryu inlaid wares appear fully developed in the 13th and 14th centuries. The invention of the technique must have sprung from the practice of incising and stamping; it was but a short step to fill the incisions and impressions with black and white clays to give a contrast of colour, and this is one of the few types of ceramic process which it is not unreasonable to attribute to a single inventor, rather than to a slow development over a long period. It would be impossible, and pointless, to give here a list of the many motives of decoration in which the technique was employed. They show the most admirable drawing; they are seldom austere or rugged, but are nevertheless reduced to essentials of line and tone. Their style ranges from the firm naturalism of willows and other trees (PLATE 159B), cranes and other birds, feathery grasses, flowering plants and vines with fruit, to the use of strong formal foliage, as in PLATE 160B. Delicate formal flowers, starry or daisy-like (PLATE 160A), or slight and feathery (PLATE 159A), and borders of formal cloud-scrolls are equally characteristic. Occasionally, touches of copper-red were added to the black and white inlay, suggesting a date towards the end of the period.³

The later inlaid work, mostly dating from after the end of the Koryu period, has a different and rougher character. Groups of radiating or slanting strokes and the daisy-like flowers, now made bolder than in the earlier work (PLATE 164B), are the characteristic motives on a coarser reddish or brownish grey body. These later wares are known among the Japanese as *mishima*, a name formerly said to refer to the radiating characters on the almanacs made at Mishima in Japan, which the typical pattern resembled; but now declared⁴ to be the name of some islands on the shipping route from Corea to Japan, where the type was much copied.

¹ New York, Metropolitan Museum of Art, *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, 1916, No. 11. ² Compare pp. 54 and 88. ³ It is said that gilding was occasionally used on the inlaid wares (compare *Oriental Ceramics*, 1934-35, p. 16); but it is not, to my knowledge, found on specimens in English collections. Such gilding is of course not to be confused with the gold lacquer with which the Japanese have frequently repaired the Koryu celadons. The effect produced by this is a remarkable instance of the Japanese ability to turn an accident into a source of aesthetic satisfaction. A shattered vase repaired in gold lacquer may appear to have become miraculously covered with a web of gold lines, which enhance rather than diminish its beauty and indeed transform it. ⁴ By H. ASAKAWA, quoted by WARNER, *op. cit.*, p. 79.

MISCELLANEOUS KORYU WARES

Wares painted in brownish black¹ began to be made towards the end of the period. Relations with China grew closer in the 14th century, when the last Koryu kings all married Mongol princesses, and the introduction of painting on pottery is supposed to have been due to the example of the Tz'u Chou wares; but the Corean painting though technically similar is actually very different in effect. Vases were the principal objects decorated in this way, and were most often of a coarse ware similar to that used for the *mishima* decoration. Three of the examples here figured, however, are of the finer celadon and probably date from the 14th century. The beauty of the decoration on the vase in PLATE 161 is due as much to the sensitive incising of lines through the dark pigment, as to the forms created by the painter's brush; the smaller vases in PLATES 162B and 163A also show delicate incised details, though here the simple direct brushwork plays the chief part. Such painted-and-incised wares may be thought of as intermediate between the inlaid wares and the painted. Of the more usual later painting on the coarser body, that on the great jar in PLATE 162A is a typical and striking example, with its slow grave curling movement like smoke rising; the smaller vase in PLATE 163B is even quieter, while PLATE 163C shows an example with bolder painting of stylized lotus sprays, a motive found in many forms on the later ware; the 'false gadroons' on the neck here probably indicate a date in the 15th century.

Most of the Koryu wares other than the celadon are of disputed origin.² Being of types admittedly found also in China they are often believed to be importations. But many are in shapes peculiar to Corea and there is good reason for thinking these to be of local origin.

White or cream-coloured ware of Chinese Ting Chou type³ is often found in Corean forms, including the characteristic round boxes, as well as in bowl-forms similar to the Chinese. The beautiful and quite exceptional box and cover figured in PLATE 157C is perhaps actually Chinese, of T'ang date, but if made in Corea shows again the persistence there of the T'ang styles. The sensitive incising on the small bowl in PLATE 157B, which is of Corean form, is of course in the Ting Chou style. It is unfortunately not certain whether Hsü Ching's reference to the Ting, in his report, concerned the shape or the colour or only the general style of the ware.

Specimens of the Chinese *ying ch'ing* (pale bluish green) type are not uncommon, and many are obviously of Corean make; the cup and stand in PLATE 157A are in form typically Corean, as are some small octagonal and reeded boxes and some dishes with ornament incised or moulded in low relief. Less certainly Corean are some vases of the type shown in PLATE 61A, which were, however, found in the country, and in form of neck and foot are similar to undoubted Koryu celadons.

The Chinese Northern celadon material⁴ is at all times closely akin to the Corean ware, and specimens are sometimes disputed between the two; but the glazed-over foot-ring usually distinguishes the Corean specimens.

Certain types resembling the Chinese black- and brown-glazed ware (such as the Honan *temmoku* and *rust*-painted ware, and the *kaki temmoku* or 'purple-brown Ting')⁵ are fre-

¹ Often called by the Japanese name *egorai* ('painted Corean'). ² R. PETRUCCI, 'Corean pottery', in the *Burlington Magazine*, XXII (1912-13), p. 82, denies the Corean origin of even the finer inlaid and other celadons; the dispute between the partisans of China and Corea is discussed in an article by R. L. HOBSON, in *Burlington Magazine*, LVI (1930), p. 187. ³ P. 78. ⁴ Compare p. 77. ⁵ Compare p. 83.

KORYU AND YI WARES

quently found in Corea, and have been claimed as local productions. A record of the gift to the Chinese emperor in 841 of a very large brown-glazed bowl 'as light as swan's down' from the people of a part of Manchuria then subject to Corea has been taken as proof of the manufacture there of brown-glazed ware in the 9th century. The record is not very convincing, but it is remarkable that a broad-based type of vase in *kaki temmoku* sometimes found in Corea is of a shape suggesting the T'ang period, like that of a beautiful *kaki* cup and stand in the Le Blond Collection at South Kensington.¹ If, as has been suggested, the Corean potter owed something to the example and practice of the makers of Northern celadon, it is not unlikely that the brown- and black-glazed wares of Honan would also have been emulated. But *temmoku* bowls undoubtedly made in Fukien province² have also been found in Corea, and prove the importation of Chinese wares.

Many specimens of marbled ware (such as the box and cover in PLATE 28), known by the Japanese name *neriage*, have been found in Corea, but are considered by most authorities to be Chinese. It is noteworthy, however, that some specimens of the type show the use of inlaying in the late Corean *mishima* style.

Yi Period (1392-1910)

In the 15th and 16th centuries two principal types of stoneware continued the Koryu traditions—the *mishima* inlaid ware, and the ware with painted and incised decoration. From the second of these was developed a characteristic type of ware with a ground of brushed-on slip, generally known by the Japanese name *hakeme*.

The later *mishima* ware was chiefly remarkable for an increased range of rough but impressive forms, including large tub-shaped jars, covered pots recalling those of the Silla period, as well as many bowls and deep dishes and pear-shaped bottles of the typical Corean forms. A large depressed-globular jar, wider than high, with small mouth and foot, was a noteworthy new shape in this period, not only with *mishima* decoration. The *mei-p'ing* vases continued to be made, but in more exaggerated forms, and decorated in a somewhat coarsened version of the Koryu style, with dragons, willows, growing lilies and the like, in black and white inlay, but with fillings of the typical *mishima* close-set stars, strokes, and dots, impressed or made with a roulette. A specimen of this type figured in the Corean Government Archaeological Survey³ has on the shoulder lappets of *ju-i* form, probably implying a date in the 15th century. The commoner *mishima* ware bears little else than strokes and close-set starry flowers (PLATE 164B), with occasionally larger rosettes and rough borders of incised petal-pattern.

To the brown painting already described was now added *sgraffiato* decoration, also in a Tz'u Chou manner. In this, designs of foliage were incised and cut through a coating of slip to the grey or reddish body, under a greenish or creamy glaze. Fishes and crude lotus

¹ Catalogue No. 118; compare also p. 83. ² P. 81. ³ *Chosen Koseki Zufu*, Vol. XV, which gives a full survey of the Yi Dynasty types.

YI WARES

plants were among the motives of this decoration, which was seldom of great merit. Among new shapes was a flat-sided 'pilgrim-flask', while the pear-shaped bottles remained a favourite form. This *sgraffiato* technique was also used in linear decoration of formal flowers on the so-called *hakeme* ground.

The white or grey slip covering, vigorously brushed on to leave a more or less striated effect (*hakeme*), was sometimes used as a decoration by itself (PLATE 164A). The peculiar attractiveness of this simple slip decoration is hard to explain in words. It implies a principle which is fundamental in all the arts, and has a particular bearing on the merits of the Yi pottery wares.¹ The decoration, such as it is, speaks clearly of a process; it is like painting with a brush which is content to be composed of articulated brush-strokes, without mistakenly trying to imitate the appearance of a natural object; or plastic work in clay which is similarly content to be clay, with the marks of the tool or the fingers left showing. These, of course, do no more than imply the conditions of the art; they merely set free the artist to employ his creative talent. He has his practical task and the creative element in his work is largely a matter of instinct. Though the critic may be subsequently aware of the fundamental limiting conditions governing his work, it is generally better that the artist himself should be unconscious of them, retaining only what I have called a craftsmanlike good sense. It is fatal and a sign of decadence for the artist to begin to talk about the æsthetics of his work. In the bowl figured, the swirling crossing waves are 'the pattern of a gesture', as all art has been declared to be, and it is unlikely that the potter had any conscious 'artistic' intention in making them thus. In the Yi pottery the *hakeme* ground provided an admirable field for painting, of fishes and plants and cloud-scrolls, of the bolder and less naturalistic kind.

With the decline of Corean prosperity the wares showed less and less refinement, but achieved nevertheless a satisfying rugged strength. Rough grey and yellowish bowls, often unsymmetrical in form, with coarse gritty body, their glaze yellowish, uneven, shrunken or irregularly crackled, were among the spoils taken back to Japan by the raider Hideyoshi, and these set a standard for long maintained in the Japanese Tea-Ceremony wares; their primitive-seeming austerity perfectly satisfied the ideal of the cult. There are famous bowls still existing in Japan that were brought from Corea in the 16th century and have been treasured by the Tea-Masters ever since. Their merits are hardly to be appreciated unless they are handled, but it is regretted that no adequate photograph was available for this book.²

Later in the Yi period, at some undetermined date, perhaps not before the 17th century, porcelain began to be made in Corea. It was a coarse material, almost opaque, with a thick glaze of greenish or bluish grey tone, or of a dull white. This late Corean porcelain is unrefined and full of 'imperfections', and the vessels made of it were often lacking in 'finish'. But for vitality and sheer æsthetic merit it ranks at its best among the finest pottery ever made. Its technical tradition is of unknown origin. It resembles no known Chinese type, and it may have been first made in Corea by potters from Arita in Japan, though

¹ It is remarkable that HOBSON (*Handbook*, pp. 127-28) finds the Yi period wares to be without distinction and compares the *hakeme* slip to a 'wash of paint'. ²The most famous of these Ido bowls, as they are called in Japan, is one in the Kohoan temple at the Daitokuji monastery near Kyoto, one of the five great Zen temples: compare S. OKUDA, *Catalogue of Oriental Ceramics* (Tokyo, 1923-), No. 9, pl. 53.

YI PORCELAIN

the range of its forms is thoroughly Corean, and the current of influence generally ran in the opposite direction. The pear-shaped or bulbous bottle now has a broad base (PLATE 166A) and a long neck, sometimes faceted and ending in a roll at the lip; four-sided bottles of the same proportions remotely resemble a Chinese (K'ang Hsi) type. A Japanese (Kakiemon) shape is similar. There were also the large depressed-globular pots already mentioned and wide-mouthed high-shouldered vases (PLATE 167), and *potiche* jars of peculiar proportions (PLATE 165). Some heavy globular jars with sides cut into eight facets (PLATE 166B) are also characteristic, though the form is perhaps better known in Japanese adaptations. The colours used for the decoration of this porcelain were as unrefined as the ware itself; a quiet blue that was almost always blackish, a dark, impure copper-crimson, and a speckled rusty brown; but with these materials the Corean artisan, in a time of extreme poverty, produced some supreme masterpieces of pottery-painting. Only a very few typical specimens can be figured here:¹ they range in mood from the gentle poetry of the bottle in PLATE 166A, painted in beautiful soft grey and blackish blue, to the sonorous grandeur of the jar with a growing lotus, in dark almost fierce copper-red (PLATE 167). The free swift brushwork of the great brown-painted jar in PLATE 165, the vague suggestive touches of underglaze red on the octagonal pot in PLATE 166B, and the wild, almost abstract renderings of bird- and plant-forms in PLATE 168, are all characteristic and superbly creative. Many other examples could be cited of this masterly painting of birds and animals, in which slight and abstract but deeply pondered brush-work is built into a mounting composition like music, clear and rhythmical, and moving in the extreme. Not every piece of Yi porcelain reaches this level, and some of the late blue-and-white is muddled and lifeless; but the best is unsurpassed.

The traditional skill of the Corean potters in modelling and pierced openwork was also put to new uses in the bluish-toned and greenish-white porcelain of this last period: typical of many are the cylindrical pieces, some of them very large and apparently used as garden-seats, carved into simple abstract interlacements and stylized plant forms.

No precise dating is at present possible for these wares of the Yi period, and indeed as with Japanese pottery dates seem hardly to matter; there are certain types, which exist side by side, so to speak, and show no continuous evolution. A tablet in the Victoria & Albert Museum, painted in the usual blackish blue, records the death of a Corean lady, and cannot, according to the inscription, be earlier than 1845, suggesting that some of the blue-painted porcelains may be even later than the 17th and 18th centuries to which they are usually ascribed.

A regrettable last phase of Corean pottery brought the production under Japanese tutelage of clean empty blue-and-white, and enamelled ware employing a modern chrome green among other colours; but it is to be hoped that this phase will soon be ended and a new prosperity will bring happiness and a new ceramic achievement to this gifted people.

¹ The subject of the Yi wares is dealt with at length and fully illustrated in a paper by the present writer, to be published in the *Trans. O.C.S.*, 1944-45, and in *The Art of the Potter* (London, 1945).

V. JAPAN

This is hardly the place, or the time, for a detailed study of the difficult subject of Japanese pottery, and this short critical essay, telling something of its ideals and artistic achievement, is included as much for the light it may throw on one aspect of Chinese ceramic art, as for the subject's own sake. The Japanese stonewares and earthenwares, in their wildness and lack of symmetry and their frequent disregard of smooth finish, show in an extreme and at times exaggerated form a taste I have been at pains to point out in some of the Chinese wares. Even the porcelain of Japan shows the same preference; the Nabeshima may be flawless in material, and the Kakiemon exquisitely clean and precise in shapes and workmanship, but there is still a wild and incalculable poetry in their painted decoration.

The subject is a neglected one in England to-day. This is due in part, perhaps, to reaction, to a bitter memory of the discovery made by a former generation that the 'brocaded Satsuma' and the rest, so eagerly collected in the 19th century, were not in Japanese taste at all; and to a consequent fear of being taken in again. There is also the apparent difficulty of the subject. Even its customary nomenclature is bewildering. A piece of pottery may be referred to by its place of manufacture, or by the province in which that place is situated, or by the family-name of the potter or by his art-name or that of his 'studio' (which may have been changed several times), or by a mark of commendation or dedication stamped upon it, or by the name of a Tea-Master who may have ordered or designed the piece, or that of a princely patron under whose protection it was made. Export wares may also be known by the name of the port from which they were shipped.

Thus a multitude of names fills the books and articles, giving them an obscure and baffling look which must repel every would-be student and collector. Indeed, the jargon of Japanese words and names used as a smoke-screen by some authorities may well give the impression that the whole field is nothing but a playground for cranks and madmen. There are indeed difficulties, often enough, in the way of a precise attribution to a particular place and date; but no two authorities, Western or Japanese, seem ever to agree about an attribution of the more difficult sort. Japanese opinion is even more exasperating than European, and is notoriously unscientific. No ground is discoverable for many of the fantastic labels attached to wares found in Japan, assigning them arbitrarily to kilns in China and the South—to Canton, 'Cochi', Annam, or Sawankhalok; while the precise dating proposed by the Japanese half a century ago for the wares in the South Kensington Museum is now recognized as utterly absurd. Attribution is often an affair of rival dogmatisms, in which the matter may in the end be 'decided' by the doubtful evidence of a written document, accompanying the brocade bag and wooden box in which the piece is said to have been preserved. These 'traditional' ascriptions, often based on nothing better than the unsupported opinion of a former owner or Tea-Master, are evidently the cause of much of the trouble; but even the most dogmatic of experts, deplored the destruction in England of these bags and boxes, has been compelled to admit that without them 'precise

JAPANESE POTTERY

attributions are often a matter of extreme difficulty'. That difficulty is, of course, greatly increased by the Japanese habit of copying. From the 16th century onwards, famous wares have been constantly reproduced, with or without the marks of their makers, to such an extent that the genuine specimens are lost in a flood of imitations and marks are better disregarded altogether.

But none of this need trouble the collector; for if the wares are beautiful all these difficulties may be in practice ignored. Most of what has hitherto been written about them may well be disregarded by one willing to go to the wares themselves. The study of Japanese pottery needs to be taken up afresh without too much regard to the Japanese traditions; to rediscover the wares, and free the subject from the load of jargon and irrelevancies which has so long oppressed it, would be a task worth while. But that cannot be attempted here. All that can be done now is to trace its main outlines, and relate them to the facts of Far-Eastern ceramic history in accordance with a broad and comprehensive philosophy of ceramic art.

★ ★ ★ ★

Japanese pottery shares the character of Japanese art in general, that is to say, it shows a highly developed sensibility, not only to certain aspects of nature but to the same elements in works of art. In pottery as in the other arts there is the same sense of position and the use of unfilled spaces, the same command of asymmetric balance in design, the same vitality in brushwork and tactile sensibility in appreciating the material of a pot. If to these gifts are added an astonishing cleverness of hand and great technical skill, it will be evident that the Japanese potter must be a master of almost every ceramic quality. Monumental simplicity alone seems beyond his powers. Simplicity of a kind is attained by him in smaller works, but even this is too often self-conscious and affected. It is here that the Japanese potter fails by comparison with his Chinese and Corean masters. But within the limits thus implied his art is a very perfect thing.

Yet the hostile critic will complain that from the amazing display of deft touches, every one right, he has an impression of something insubstantial, like a play of shadows. It is all empty and unreal, he will say, even insincere. He will speak too of the paradox of the Japanese character: How (he will ask) can this remarkable sensibility, this butterfly lightness of touch, this instant appreciation of pure form, how can these things be reconciled with aggressive Japanese nationalism and the brutality of the Japanese soldier? It may be answered, in the first place, that there is no necessary connection between these things; one might as well wonder how the nation that produced a man with the sensibility of a T. S. Eliot could have produced also the Chicago gangster. Moreover, great ability as an artist does not necessarily carry with it other kinds of excellence in a man. Yet a closer examination may find a connection between the nationalism and the art. Both spring, perhaps, from a sense of the insignificance of human life and a deep distrust of the visible world. All is transitory. All is a play of shadows. The only absolute and durable virtue is an austere and self-less devotion to the service of the Japanese race, and to the Divine Emperor and his immortal line.

In this philosophy, the Japanese have been faithful, up to a point, to the Buddhism which their intellectuals still claim as the greatest formative influence on their country's

THE TEA-CEREMONY

thought and ideals. It is explained by them, with much dubious history, that Japan is the repository of Buddhist truth and is therefore the destined saviour of Eastern Asia. When the rest of Asia was overrun by the Mongols in the 13th century and the ideals of the T'ang and Sung were all but extinguished, Japan alone was saved to preserve them. When the Mongols for the first and only time attempted to cross the Sea of Japan a great storm arose and the Mongol fleet was destroyed. Thus Japan herself was 'saved from one of the worst influences that Eastern culture and art have ever known',¹ from a disaster which brought to the Chinese (so the theory runs) the showy irreligion and worldly self-assertion, which prevailed in the Ming and Ch'ing periods and of course corrupted their taste and art.²

But however false these pretensions may be, it is certain that Japanese pottery owed much to Buddhism indirectly. The Japanese first became aware of the aesthetic appeal of pottery through the ancient Tea-Ceremony, which was originally inspired by a Buddhist sect. The philosophy and preferences of the Buddhist priests and Tea-Masters were the chief influence in the early development of the art in Japan, and no full understanding of the subject is possible without some sympathy with the aesthetics of the cult.

The Japanese³ Tea-Ceremony (*cha-no-yu*) was 'in its beginnings a formal, intellectual relaxation from their strict discipline of Chinese monks of the Zen (Indian, *Dhyana*; Chinese, *Shan*) Buddhist sect, and its art is fundamentally an hieratic art. Introduced into Japan by Buddhist priests in the 12th century, its originally broad, deep stream of ethical and religious thought has in the course of time dwindled down to a very narrow rivulet, just as the ceremony itself became more and more elaborate and gradually degenerated into a social accomplishment.'⁴ The pottery used in the Ceremony embodied an ideal of simple austerity and humility, of sensitive and unmoved awareness of the transient beauty of the visible world, which the Zen philosophy required. The ceremonial vessels comprised small jars for holding the powdered tea and bowls for infusing and drinking it, a water-vessel, a fire-pot for burning charcoal, incense-boxes and incense-burners, a vase for a flowering spray, *saké*-bottles and dishes for cakes and sweetmeats.⁵ All were required to be beautiful, yet as simple and unpretentious and free from triviality, fussiness, loudness and display as the conversation and bearing of the participants.⁶ The true nature and significance of the Ceremony have been much discussed. It is probable that it was never as purely spiritual an exercise as it is imagined to have been; but as an ideal it has persisted through many degradations until its modern revival. The critics who now expound its meaning have once

¹ L. D'O. WARNER, in *Eastern Art*, II (1930), p. 61. ² Western disciples expounding this view of East Asiatic history naturally find in it a parallel—even a contemporary parallel—with the Renaissance in Western history, which in the fashionable Catholic view is seen, with its scientific attitude and materialism, its licence and individualist self-assertion, as a lapse from Christian civilization. Both views involve romantic falsifications, idealizing priest-ridden ages of obscurantism in which self-seeking and exploitation for personal gain were hardly less rife than in the periods denounced. ³ To be distinguished from the 'Chinese' ceremony also practised in Japan: compare p. 136. ⁴ HENRY BERGEN, 'The pottery of the Tea-Ceremony (*cha-no-yu*)', in *Old Furniture*, V (1928), p. 46. ⁵ For an account of the ritual and the vessels used see W. HARDING SMITH, 'The *Cha-no-yu* or Tea Ceremony', in *Transactions and Proceedings of the Japan Society*, V (1900), p. 42; also YASUNOSUKE FUKUKITA, *Cha-no-yu: Tea Cult of Japan* (Tokyo, 1932). ⁶ The philosophy of the Tea-Ceremony is described and interpreted, in the clichés of Edwardian journalism, by K. OKAKURA, in *The Book of Tea* (Edinburgh and London, 1908); see also the admirable account of the Zen philosophy in relation to the Ceremony in LAURENCE BINYON, *Painting in the Far East* (4th edition, London, 1934), pp. 185 to 187.

SETO WARES

more laid down with a somewhat narrow dogmatism the unchanging principles to which 'good' pottery should conform.¹ But a wider view is called for in considering the whole range of Japanese wares, if we are to praise whatever is good and genuine of its kind in them, and many of them are supremely beautiful.

* * * *

Two related considerations need to be stated at the outset. In the first place it must be remembered that dating of the kind to which we are accustomed in the West is hardly possible in the case of Japanese pottery. Wares may belong to a kiln or a family or a school, but the assignment of a piece to one generation rather than another may be a matter of opinion only. The change from early to late may mean no more than the substitution of simplicity and directness by affectation; but the alteration need not affect the externals of a style at all, but only the vitality or feebleness of its interpretation. Types also persist side by side, and there is no evolution of widely followed styles such as we find in Chinese and Western pottery. On the other hand broad changes of fashion are discernible, and these will be found to be related to parallel changes in China and Corea.

The late development in Japan of the art of pottery-making is explained by the general use of lacquered wood and bamboo for the food-vessels and utensils which in other countries were made of clay. Pottery vessels were brought from China as early as the T'ang period and were greatly valued, but did not at first inspire imitation. Tomb-wares were for long made of ash-grey pottery, but were indistinguishable from the earliest wares of Corea, and hardly affect the ceramic history of Japan.

Not until the 13th century does it appear that any serious attempt was made to produce a ware resembling the imported Chinese. According to the legend, a potter named Kato Shirozaemon (also called Toshiro) returned from China early in the 13th century and made pottery of brown-glazed *temmoku* type² at first with Chinese materials, and afterwards (from 1227) at Seto, in the province of Owari, where he had found suitable clays. Seto thus became the classical pottery-centre of Japan, and ceramic wares of many kinds have continued to be made there until the present day.

The cult of tea-drinking had brought into use various Chinese wares mostly of *temmoku* type. T'ang wares and celadons were also known and used, and these, with some later Corean types, provided the models for the early, unsophisticated wares of Seto. Here, for

¹ This insistence upon a single standard of beauty evidently springs from the same source as fanatical monotheism and iconoclasm. Instead of discovering beauty as a state which may be attained by an endless procession of different forms, the new Tea-Masters and critics define it as conformity with a single standard, arbitrarily chosen but claimed as an absolute. Like the concept of unchanging goodness and other abstract 'qualities' it is of verbal origin only. Criteria of utility and truth are also invoked with reference to the Tea-Ceremony ware, often with an odious moral pretentiousness; these of course determine nothing in the way of form, though they may condition it. A modern Wedgwood cream-coloured bowl would satisfy both requirements but would probably not be acceptable to a Tea-Master. But in spite of these criteria we find that among the wares approved are cake-boxes shaped like fans, and incense-boxes 'in the form of stylized sparrows', while deliberate and affected distortion of thrown forms is excused on the rationalized and obviously insufficient plea that the holding and passing of a hot bowl are thereby facilitated; a nick in the foot and random knife cuts are similarly explained and justified. 'Naturalness' is also demanded, and its appearance simulated, while the imitation of 'Nature' was declared with obvious untruth to be the aim of the artist. ² Compare p. 82 (footnote 1); the Japanese Zen Buddhist monks are believed to have brought back *temmoku* bowls from China.

TEA-CEREMONY WARES

example, the form of the well-known Japanese oviform or cylindrical tea-jar (PLATE 172) was first established, and here were made brown, reddish, and grey stonewares with thick brown and crackled yellowish glazes with indefinite waves and cloudings of russet, black and greenish colour, all produced from compounds of iron fired in an oxidizing kiln. T'ang as well as Sung influence may be recognized in the broad bases and flower-like forms of some of the jars and bowls and in the freedom with which the glazes were applied. The 'yellow Seto' (*ki-seto*) was possibly suggested by a variety of the *temmoku*, but more probably by late Corean ware.

The Seto productions are typical of the many sorts of stoneware made in what may be called the first or early period of Japanese ceramic art, when simple unsophisticated wares were made in many small potteries and found favour with the tea-drinkers. The earliest wares are uncertainly identified, but it may be said that, broadly speaking, the period extended over the 13th, 14th and first half of the 15th centuries, nominally ending in 1472, when the rules of the Tea-Ceremony were formulated and a period of sophistication began. But fine pottery of the same sort was undoubtedly still made in the 16th and 17th centuries and even later, in country places untouched by the prevailing fashions.

It is not proposed to describe here in detail all the types of ware made in this period, or even to enumerate all the potteries belonging to the early Seto group. The wares eventually included, besides the brown and yellowish glazed stonewares (which were also made at Zeze in the province of Omi, at Onohara and elsewhere in the province of Tamba, and especially well at Takatori, in Chikuzen), many versions of the later Corean inlaid ('mishima') wares, of which a specimen ascribed in Japan to Seto itself is figured in PLATE 169B. Admirable wares in a closer imitation of the Corean were made at Yatsushiro, in the province of Higo, and bolder ones at Karatsu, in Hizen. At Odo, in the province of Tosa, at a factory founded by a Corean, were also made wares with black and white inlay in the *mishima* fashion. The painted Corean ware (*egorai*), rather than the Chinese Tz'u Chou type, was perhaps the model for such slight painting as was done, and this is particularly associated with the Tea-Master Shino Ienobu, who at the end of the 15th century had wares made to his order at Seto. Painting somewhat in the 'Shino style' is seen on the two pots in PLATE 173B and C, which have been somewhat doubtfully ascribed to Yatsushiro, like the *saké*-bottle in PLATE 173A; the 'Shino' type itself, made at Seto, is believed to have been a ware with an opaque white or grey crackled glaze painted with slight sprays in blue or brown. A Chinese potter named Gempin in the 16th century at Nagoya, also in Owari, painted stylized figures and abstract forms in dull blue and black, in the style seen on the jar in PLATE 172D. The parti-coloured green and white bowl in PLATE 174B, painted with cleverly summarized birds, is a sophisticated work in the same manner. But the most various and significant type of ware included in this group is one derived from the rugged and primitive-looking late Corean wares, with coarse body and rough crackled or yellowish glaze. Many such Corean bowls found their way to Japan and were greatly admired by the Tea-Masters. The 'yellow Seto' has been mentioned already as possibly of this derivation, and there were many others, such as the wares made at Karatsu, for instance (PLATE 171B), one of the oldest and perhaps the most important, next to Seto, of all the pottery centres in this early phase, and those made at the potteries of Shigaraki (Omi) and in the province of Iga, which produced some water-jars and other

TEA-CEREMONY WARES

vessels which are the most fantastically rugged of all. The 'brushed slip' (*hakeme*) wares¹ of Corea were the inspiration of many powerfully made tea-bowls and other vessels, such as those of Karatsu again (PLATE 172B), of the province of Satsuma, and of Hagi in the province of Nagato, where a distinctive ware with a pinkish grey crackled glaze was the typical production; some of the wares of Idsumo province are said to have been similar to those of Hagi. Also of Corean derivation are the wares of Uji (province of Yamashiro), which were marked *asahi* ('morning light').² Lastly, standing a little apart, are the very distinctive red, dark brown, and slate-blue stonewares of Imbe, in the province of Bizen, by the name of which they are usually known. These are clean and hard, at times almost metallic, with a thin faint gloss of the character of a saltglaze, produced (it is said) by throwing seaweed on the kiln-fire. The Bizen Tea-Ceremony vessels are often admirable in form (PLATE 169A); and the plastic character of the fine clay used is supposed to account for the quality of the numerous excellent figures, made chiefly in the 18th century. The smoother Bizen wares show the influence of Chinese Yi-hsing stoneware.

No clear dividing line can of course be drawn between the wares of the foregoing group and the later more sophisticated wares. The characters of simplicity and sincerity are hard to define. But the examples here figured at least are free from the more wilful and pointless affectations. Such pieces as the bowls in PLATES 169B, 170B and 171B, the water-jar in PLATE 169A and the decorated specimens in PLATE 173 are unquestionably masterpieces of ceramic art.

The formal establishment of the Tea-Ceremony ritual in 1472, by the priest Shuko at the instance of the Ashikaga *Shogun* (ruler of Japan) Yoshimasa, and the further codification of its rules by the famous Tea-Master Senno Rikyu at the end of the 16th century, mark stages in its decadence. This was, however, the period of its greatest popularity, when it included among its professed devotees such unlikely men as the three rebel warriors, Nobunaga, Hideyoshi and Ieyasu, who in turn became military dictator of Japan. It is possible that these men found relief and satisfaction in the Ceremony by contrast with a life given up to luxurious display. It is nevertheless clear that the Ceremony had lost much of its spiritual value, and many of the wares known to have been made to the order of the later Tea-Masters, though famous and highly valued in Japan, are unquestionably bad. The clumsy blue- and green-smeared wares, for example, of the type made at Seto in 1585 to the order of Furuta Oribe, show a typical affectation. It would seem as if the Tea-Masters now searched the smaller potteries for suitably rustic ware, in the spirit in which artists today search for *objets trouvés*, giving orders here and there, and rejoicing in the discovery of such magnificent finds as the Iga and Shigaraki wares; of these a Japanese critic has remarked that 'the cracks produced in the firing are in perfect keeping with the powerful modelling and suggestive of the works of nature', and that 'the flow of glaze reminds us of moss growing on a stone'.³ It has been said,⁴ apparently without

¹P. 175. ²The factory here is still carried on by the Matsubayashi family, descendants of the Corean founders.

³S. OKUDA, *Catalogue of Oriental Ceramics* (Tokyo, 1923-), No. 5, pl. 29. The Japanese Tea-Ceremony wares have for some time past enjoyed a particular vogue and appreciation among French collectors and artists, and an admirable selection of the more 'primitive' kinds of Japanese pottery is included in H. RIVIÈRE and C. VIGNIER, *La Céramique dans l'art d'Extrême-Orient* (Paris, 1923). The comparison made above with *objets trouvés* is significant; French taste is sophisticated in much the same way as that of the later Tea-Masters, and objects having authentic beauty of form, colour and texture, whether produced

RAKU WARES

irony, that 'the aim of the potter was the aim of the whole Tea-Ceremony—to achieve by means of the most sophisticated artifice the ideal of refined poverty', and this is undoubtedly true of the second phase, as defined here. To this phase belong most of the older productions of the Satsuma factories, which besides some admirable wares inspired by the Corean and close copies of T'ang three-colour ('bekko') and of Sawankhalok ware ('Sunkoroku')¹, include also some of the worst kinds of pseudo-primitive horror, such as the revolting 'dragon-skin' glaze.² Soma wares, made for the Prince of that name at Nakamura, Iwaki province, and the wares of Shidoro (province of Totomi) also include tea-bowls showing the characteristic affectation of primitive roughness. This was the time when the potters were encouraged by such Tea-Masters as Koboro Enshiu (1578–1647) to distort symmetrical thrown shapes and deliberately make their productions crude. It is noteworthy that this phase was contemporary with the last part of the Ming period, when a similar decadent dilettantism prevailed.

Affectation of a new kind marks some of the so-called *raku* wares made in the neighbourhood of Kioto, the capital, in the province of Yamashiro, which from this time onwards began to take a leading place among the Japanese pottery-producing districts.³ Here about 1580 Chojiro, son of a Corean potter, began making a new sort of tea-bowls, incense-boxes, etc., of soft uneven-surfaced, low-fired, lead-glazed ware, sometimes thrown but more often freely modelled by hand and carved and pressed with a flat piece of bamboo. Two distinct kinds were made: 'black *raku*', a coarse and hardish dark-red-brown- or black-glazed ware (PLATE 170A), and 'red *raku*', a very soft salmon-red ware touched with white, green, and other coloured slips showing through a waxen-looking glaze. This ware was admired by the Tea-Master Rikyu, and through him became known to the war-lord Hideyoshi, who rewarded Chojiro with a seal for use on it, inscribed *raku*, which means 'enjoyment'. Its porous body made it an excellent non-conductor of heat, and this was supposed to be a recommendation for its use in the Tea-Ceremony.

The *raku* wares with their massive freely modelled forms, unsymmetrical but balanced, their rough and 'interesting' texture and subtly contrived broken colour, often have a great but highly sophisticated beauty. Their making and firing was within the technical competence of amateurs, and henceforward wares of the *raku* type were made not only by professional potters, including many generations of the descendants of Chojiro, but by artists and amateurs of various degrees turning their hand to pottery occasionally.⁴ Wares of the soft *raku* type were made at Ohi, in the province of Kaga, and elsewhere, not only in the traditional black and red colourings, but with brown and honey-coloured glazes also.

★ ★ ★

by the design of an artist or by the chance action of natural forces, are valued alike. This is as it should be. But the deliberate and self-conscious affectation of the primitive is often disastrous in the result. ⁴ New York, *Metropolitan Museum of Art, Bulletin*, XXXI (1937), pp. 115 to 126 ('The Howard Mansfield Collection: Japanese potteries'). ¹ P. 164. ² For a full account of the potteries of Satsuma province, see W. L. SCHWARTZ, 'The Potters and Pottery of Satsuma', in *Transactions and Proceedings of the Japan Society*, XIX (1914), p. 32. ³ The region of Kioto, former capital of Japan, is as important for the later 'modern Japanese' styles, as Seto is for the earlier. ⁴ The *raku* in some forms needed only the lightest firing on a domestic hearth, and the marks of the tongs used by the artist or amateur to remove a bowl from the fire are pointed to by Tea-Masters among the accidents that contribute to the aesthetic value of a piece.

KENZAN AND NINSEI

Also in the neighbourhood of Kioto, at Awata and elsewhere, was developed at this time, in the early part of the 17th century, a cream-glazed grey or brownish earthenware which has continued to be made and decorated in the district, in various techniques and degrees of refinement and elaboration, down to the present day.

The 16th century had been a period of wars and disturbances; the 17th saw the stabilization of the country under strong rule, and a period of peace and luxury ensued. In the history of Japanese painting this has been called by Laurence Binyon the 'Period of the Great Decorators', and several of these artists turned to pottery as a means of expression. Among the Kioto artists who made *raku* ware was the great screen-painter Koyetsu. The famous decorator Ogata Sansei, otherwise Ogata Shinsho (1660-1743), whose studio-name was Kenzan, was a potter as well as a screen-painter and artist in lacquer.¹ Kenzan worked chiefly at the Kyoto potteries, but was also at Irya near Tokyo. He used *raku* occasionally, but more frequently Awata ware, which he made in bold and original forms and decorated with irregular designs of great power and subtlety (PLATE 175A and B and 176B). Brown, black and white slips and 'impure' greens and blackish blues of great richness were the chief materials with which he worked, touching in with bold and masterly brushwork and poetic understatement all sorts of designs but mostly abstractions from landscape- and plant-motives. His 'descendants' still use his name, and there have been in addition a host of followers using the same mark. Among these were the potters at the castle of Inuyama (Owari province), the name for which has the same meaning and is written with the same characters as Kenzan; admirably strong designs of maple-foliage (PLATE 178) were a favourite decoration on the Inuyama ware.

But the most celebrated potter of the period of the decorators was Ninsei,² who worked at Awata and other districts of Kioto in the second half of the 17th century. He was an accomplished potter as well as a decorator, with a mastery of enamelling in many colours and in silver and gold, as well as of the usual painting in brown. Genuine specimens of his work scarcely exist outside Japan (it is said), but his name is commonly added to numerous imitations. Judging by the wares ascribed to him in Japan we must believe that he worked in many widely different styles showing a light versatility and cleverness which are typically Japanese. Of the examples figured here, with Japanese attributions to him, the bowl in PLATE 171A is painted with a beautiful simplicity worthy of the best Corean ware; the summary brushwork suggesting pine-tree motives in PLATE 174A is in a manner adapted to pottery by Kenzan; while the rich luxuriant and 'pretty' enamelled flowers in PLATES 192A and B reveal an entirely different taste, familiar on lacquer and typically 'modern Japanese'. In still another manner Ninsei used with great accomplishment black and brown enamel grounds with skilfully varied diapers.

The period of these great pottery-decorators corresponds with the early part of the Ch'ing period in China, and a similarity in aim (national differences apart) is often apparent.

The many followers of Ninsei, working at Awata and elsewhere, included several members of the Dohachi family who practised enamelling, often showing a great breadth

¹ J. BRINCKMANN, *Kenzan: Beiträge zur Geschichte der japanischen Töpfekunst* (Hamburg, 1897).

² Nomura Seisuke was born in a village near the temple of Ninwaji, and from these names the studio-name 'Ninsei' was derived.

ARITA PORCELAIN

of style (PLATE 176A). A greyish crackled ware somewhat similar to that of Awata is associated with Kiyomizu, another district of Kioto, and interesting use of enamels is found on this (PLATE 177). But the Kioto fashions, though producing some attractive painting, were almost from the first touched with artificiality and a showy cleverness, and the many export wares made in the 19th century are hardly worse than the restless, gaudy and freakish wares made equally for Japanese use at Kioto and its suburbs and at other places following the same fashion.

The once greatly-admired 'brocaded' export wares of the province of Satsuma, with their crowded designs and extravagant gilding and enamelling on a cream-coloured crackled ground, are often confused with the Kioto export wares. Both were a development, well calculated to appeal to 19th-century European taste, of the slightly decorated enamelled Satsuma first made at the Tadeno factory in Kagoshima about 1795.

Mention should be made of the typical 18th-century figure of Banko (1736-95), an amateur potter of Kuwana, in the province of Ise, who copied *raku*, Kenzan and Ninsei, and also decorated porcelain in the style of the late Ming red-and-green export wares.¹ Banko's seal and his favourite types of ware have been much imitated.

★ ★ ★ ★

Much of the best Japanese porcelain also belongs to the period of the great decorators, and has similar analogies with the Chinese wares of the reign of K'ang Hsi.

Porcelain was not made at all in Japan before the 16th century at the earliest. The almost legendary Gorodayu-go Shonzui (d. about 1550) is supposed to have brought back from China, early in the 16th century, the knowledge and materials necessary for making it, and to have settled in the neighbourhood of Arita in the province of Hizen. Some specimens of blue-and-white in Ming style but also bearing diaper-patterns in Japanese taste, are believed, without proof, to be Shonzui's ware; but there is great doubt about these, and the mention of Arita as the place of Shonzui's supposed activities suggests a legend derived from the known later importance of the district. A more credible account is given of the later discovery by a Corean, early in the 17th century, of deposits of porcelain materials on Izumi mountain in Hizen, and of the foundation at Arita of the first of many kilns in the neighbourhood. Excavations have suggested that the earliest Arita wares were painted in greyish underglaze blue and primitive red and green enamels in imitation of the late Ming so-called *akaye* wares.² But various other 17th century wares survive, including much export porcelain brought to Europe by the Dutch from their trading-station at Deshima, off Nagasaki, founded in 1641. The earliest of these are probably some dishes, often very large, of greyish porcelain painted in purple-toned underglaze blue with panelled decoration in late Ming style.³ Akin to these but later are the well-known so-called Imari wares (named after the seaport serving Arita), which were exported in large quantities in the late 17th and early 18th centuries; confused and crowded decoration of chrysanthemums and other flowers, scrollwork, and panelling, is painted on them in blackish underglaze blue, thick dark red, and other colours, with much gilding. Much of this ware,

¹ P. 127. ² P. 127: HOBSON, *Handbook*, p. 156. ³ ERNST ZIMMERMANN, 'Die alten Bestände von japanischen Porzellan in der Dresdner Sammlung', in *Mitteilungen aus den Sächsischen Kunstsammlungen*, VII (1916), pl. X. This article gives an excellent illustrated account of these and other early Japanese export wares.

KAKIEMON PORCELAIN

in the form of plates, large dishes, and sets of often huge vases, survives in European collections and is often sumptuously decorative (PLATE 191A), but it includes little that is in true Japanese taste. Even the forms were sometimes European, as in those copied from Dutch spirit-bottles in PLATE 191B. Dishes and bowls of this 'brocaded Imari' class were also sometimes painted with European ships and figures. The Chinese potters, rivals with the Japanese for the Dutch trade, extensively copied the 'brocaded Imari', using a cleaner white porcelain and a clearer blue and lighter red; the actual Japanese ware may also be distinguished by its muslin-like surface and by a ring of spur-marks on the base of dishes and plates. Later Japanese revivals of the type show a still thicker, more sealing-wax-like red and a peculiar colour resembling the pinkish 'lustre-colour' used at Meissen.

The finer early Arita porcelain made for the Japanese market has not been studied in Europe and little is known of it. It seems to have borne a wide variety of decorations. There are versions of the Corean pear-shaped bottles, with admirably simple painting of birds and plants (PLATE 179) and in some cases it is difficult to decide whether a piece is Arita ware or actual Corean; while such purely Japanese painting as the wave-design on the dish in PLATE 188B shows another side to the art of Japanese porcelain, akin to the work of the great Kioto decorators. The blue pigment used on these was usually greyish, but a luminous violet-toned colour was evidently available also, and is commonly seen on such vases as that here figured in PLATE 190; these may have been made specially for export to Europe; vases of similar shape are found in the 'Kakiemon' ware (PLATE 183), also Arita work, and these were made for both markets.

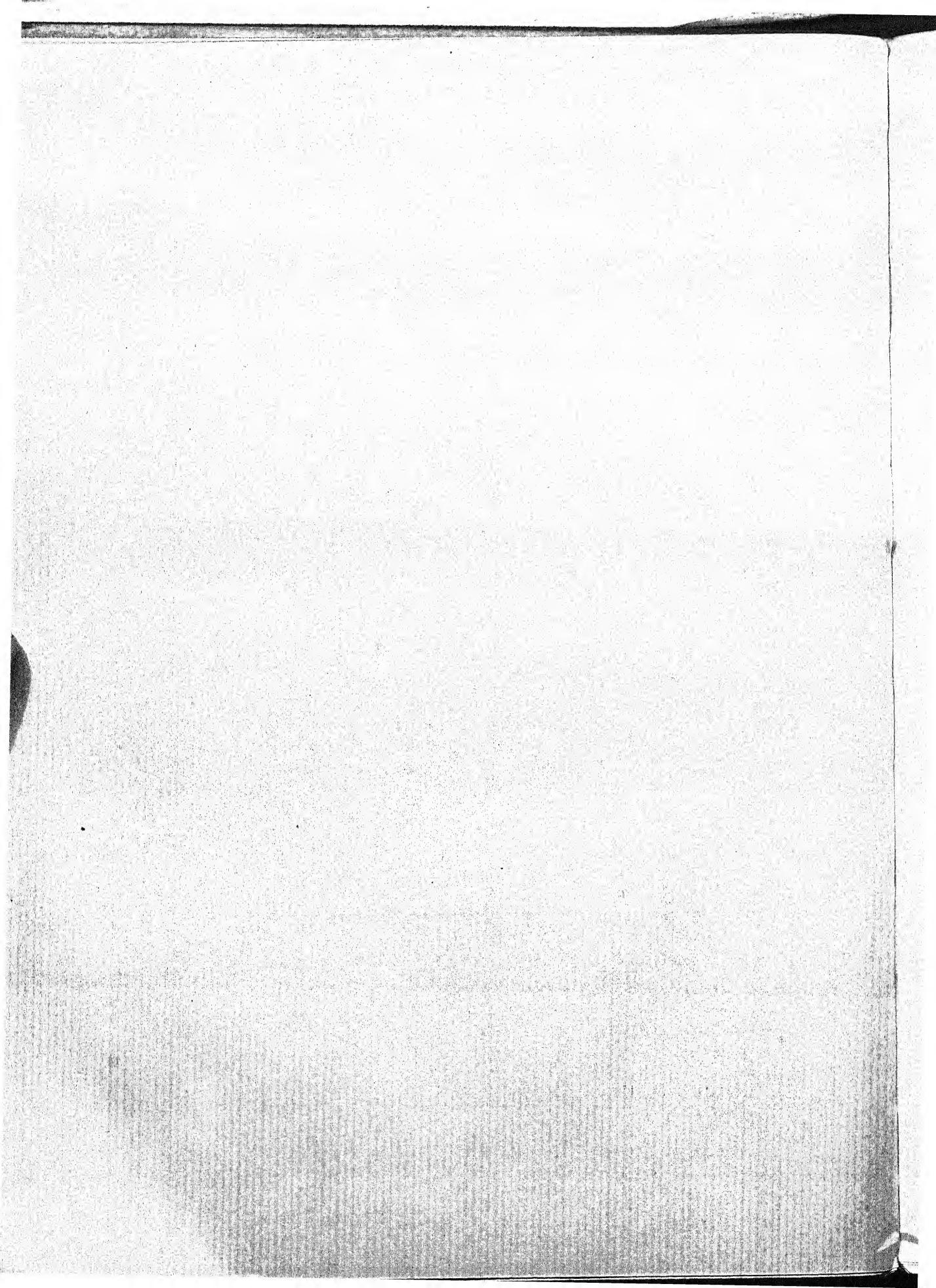
The so-called Kakiemon wares include both the finest and the most familiar Japanese porcelain. The name is that of a family of Arita potters, one of whom, Sakaida Kakiemon, is said to have introduced polychrome enamelling in the Chinese manner at some time about the middle of the 17th century;¹ but few if any examples can be actually as early as this. The enamels comprise distinctive shades of soft red, green, blue, turquoise, and yellow; underglaze blue was used on what are probably the earliest specimens (PLATE 180), dating from the latter part of the 17th century. The type was much exported and many fine pieces like the vase in PLATE 183 are in the Dresden and other collections formed in the late 17th and early 18th centuries. In old inventories it is referred to as '*la première qualité colorée du Japon*', though at Chantilly, where this porcelain was much copied from specimens in the collection of the Prince de Condé, it was known as '*coréen*'. Other European factories copied it freely, and the quails or 'partridges', the 'banded hedge', the playing children, and the rest, were favourite decorations on Meissen, Saint-Cloud, Chelsea, Bow, Worcester and other European porcelains.² Finer even than the best of these exported types were the bottles, plates, dishes and bowls made for the Japanese market, which rank among the finest productions of Japanese ceramic genius. The shapes of the Kakiemon wares are of a peculiar simplicity and grace—perfectly plain, lobed or fluted dishes and bowls and long-necked pear-shaped or four-sided bottles are characteristic and show to advantage the clean white porcelain material. In the enamelling there is

¹ R. S. JENYNS, 'The polychrome wares associated with the potters Kakiemon', in *Trans. O.C.S.*, 1937-38, p. 21. ² W. W. WINKWORTH, 'Kakiemon designs', in *Transactions of the English Porcelain Circle*, I (1928), p. 7; and KENNETH DINGWALL, *The Derivation of some Kakiemon Designs on Porcelain*, London (privately printed), 1926.



(C) Bottle

KUTANI, LATE 17TH CENTURY. Ht. 10 in. *Richard de la Mare*. Page 187



KUTANI AND NABESHIMA PORCELAIN

all the significant understatement already noted in the very different idiom of Kenzan. In such specimens as the bowls and dishes in PLATES 181 and 182 every touch in the sparing decoration plays its part, as in some slight and gracious musical composition.

The very different porcelain of Kutani in the province of Kaga dates from about 1664. In that year Goto Sajiro and a fellow-potter are said to have learnt to make porcelain at Arita, at the instance of the prince of Kaga, and returned to start a factory at Kutani, near which china-stone had been found some years before. But the Kutani wares are of a totally different character from those of Arita. This porcelain of Kaga province had several phases of activity and revival. The earliest and most important saw the production of the magnificent 'green Kutani' ware ('ao-Kutani': PLATE 185 and COLOUR PLATE C), and of the wares with bold painting in which red predominates (PLATE 184). Scarcely recognizable versions of the Kakiemon (Arita) types of decoration were also done with a freedom and lavish use of colour which are entirely characteristic. Drawing, design, and colour in this early Kutani ware are all of unequalled power; the calligraphic brushwork (PLATE 185A), and the eloquent broken lines and empty spaces (PLATE 184, 185B) help to make the Kutani one of the most exciting of all porcelains. In another type the whole surface of the piece is covered with foliage painted in powerful green, blue, dull yellow and manganese purple. The Kutani red is almost brownish, sometimes approaching in tone the Ming Chia Ching red, and the green is a magnificent colour surpassing even that of the *famille verte*, of which this porcelain was the probably conscious rival and contemporary. Even the diapers, which are often so dull on other Japanese wares, on Kutani porcelain (as seen in COLOUR PLATE C) have a loose freedom and spontaneity that raise them far above the level of mere decoration. The ware itself is, appropriately enough, a heavy porcelain, often coarse in texture and approaching stoneware; the excellent wares of a modern revival are also of stoneware. The words *Ku-tani* ('nine valleys'), or *fuku* ('happiness'), in roughly drawn seal character, were the only marks used on old Kutani ware, and even these are by no means often found. But 19th-century egg-shell and other porcelain from the district, with trivial decoration in red and gold, often bears a six- or eight-character mark including the names of the pottery and of the potter.

The porcelain known as Nabeshima ware was made for the prince of that name at Okawachi (also rendered Okochi), in Hizen, a few miles from Arita. The factory was started about 1660 with the help of potters from other Hizen factories which had been founded earlier in the 17th century by Coreans, and the porcelain was made at first with materials from Arita. The mature Nabeshima porcelain was technically very perfect, with a very smooth and flawless glaze; the colours used recall the *tou ts'ai* of the Chinese period of Ch'êng Hua, including a soft underglaze blue, used for outlines, over which were added thin washes of bluish green, clear pale yellow, and orange or vermilion red; blue enamel was used occasionally. The designs, which were chiefly of flowers in various settings, have at first sight a hard conventionalized appearance, but on examination reveal a subtle rhythm and richness of invention and show great originality and imagination (PLATES 186 and 187). The technique of Nabeshima suggests that its best period was contemporary with the reign of Yung Chêng (1723-35), when the Ch'êng Hua style of enamelling was revived in China¹; an early dish in the British Museum² is recorded as

¹ Pp. 123 and 152. ² HOBSON, *Handbook*, Fig. 254; *Trans. O.C.S.*, 1922, pp. 13-23.

HIRADO PORCELAIN

having been acquired for the Dresden Collection in 1721. No mark was used, though the comb-like blue pattern round the characteristic high feet of the dishes and plates is almost the equivalent of one.

The fourth classic porcelain of Japan was that made for the princes of Hirado at Mikawachi (or Mikochi), also in Hizen. The pottery had been started by Coreans in the 17th century, but porcelain was not produced until 1712; the fine wares for which Hirado is famous were chiefly made in the period of the princes' patronage from 1751 to 1843, but were never marked. The qualities of Hirado porcelain are quite distinct from those of the other wares just described. It was of the most delicately perfect quality, fine-grained and of a pure white colour but with no trace of greyness or coldness, painted in miniature style with figure-subjects and beautifully rendered landscapes in a soft, slightly violet-toned blue (PLATE 188A). A deeper blue was used as a ground colour (PLATE 189A). Relief decoration was much used (PLATE 189A and B) and this, like many separate figures and objects modelled in the round, shows to advantage the beautiful white porcelain material. Slender-necked forms are characteristic and deepen the impression of an exceedingly refined and delicate ware. The later 19th century Mikawachi porcelain, marked with the name, is inferior.

Celadon porcelain of equally smooth and perfect quality was made at Mikawachi, as well as at Arita and at Sanda in the province of Settsu. The Japanese celadons were (and are) copied from the Sung wares, but are usually clearer and more luminous in colour, on account of their whiter body, with the muslin-like surface quality often seen on Japanese porcelain.

The porcelain of Kioto (Kiyomizu, etc.) was the work of a host of clever potters, mostly copyists, such as Eisen, Eiraku¹, Mokubei and Makuzu Kozan, who created no original style of any great importance; blue-and-white and red-and-green in Ming style were favourite decorations. But much of the Kioto work is merged in the welter of trivialities showing the characteristic 19th-century cleverness, ingenuity, and tinsel prettiness for which modern Japanese commercial pottery is notorious. This is also true of the odious egg-shell porcelains of Seto, of Mikawachi, and of Shiba; the productions of the last-named were often elaborately decorated and gilded in the enamelling studios of Yedo (Tokyo).

★ ★ ★ ★

It will be fitting to end this account with a reference to the small but influential contemporary Japanese movement which has sought to recover the impersonal tradition, austerity and fine craftsmanship of the earliest wares of Japan. This movement has not only produced, or attracted, some very gifted artist-potters, but has formulated and carried out a plan to encourage and preserve the country potteries still making wares for common use by traditional methods, in the remoter parts of the islands. This has largely been the work of M. Yanagi, of the Japanese Folk Art Museum, Tokyo.² The artist-potters have produced stoneware and porcelain in a close reproduction of the early

¹ See also p. 122. ² Compare (for example) an article by him, 'A Kitchen Ware of Seto', in *Eastern Art*, III (1931), p. 39, figuring some peasant ware dishes beautifully painted in quiet tones of blue and brown; also S. YAMANAKA, 'Japanese pottery oil dishes', in the same, I (1928-29), p. 145.

MODERN JAPANESE POTTERS

Chinese and Corean manners, admitting as a fertilizing influence the example of English slipware. Their range of achievement has been wide, extending from the admirably grave, often sombre, iron-glazed stoneware of Shoji Hamada, to the blue-painted greyish porcelain made in Corean style by Kenkichi Tomimoto, whose swift, sensitive and eloquent brushwork is as beautiful as anything of its kind in the whole history of Japanese pottery. The movement has produced fine wares; but that it is deeply rooted in the life of contemporary Japan is perhaps open to question. It might be argued that it is a nostalgic and sentimental revival, like the attempted revival of peasant arts in England, and as such is bound to fail in the end for want of the economic conditions which gave reality and meaning to the efforts of the potters whose example is to be followed. The laws of change cannot be ignored, and it would have been better to accept the conditions of the modern industrial world (which does not necessarily imply the acceptance of base commercial standards), and seek to create within them new forms of ceramic art as authentic as the old.

APPENDIX A

NOTE ON THE SPELLING AND PRONUNCIATION OF CHINESE NAMES

The written characters of the Chinese language are ideographs, not composed phonetically of forms (or 'letters') consistently denoting a particular sound, like words written in Roman, Greek or Arabic characters. The spoken Chinese word with the same meaning as the written character varies with the dialect in different parts of China, though the same written character is understood over the whole country. Most of the written characters in Corean and Japanese are identical in meaning with the Chinese, while much of the Japanese spoken language could be regarded as a dialect of Chinese. For example, the word for mountain, the written character for which conventionally represents three peaks (as in the marks *wēn chang shan tou* and *Kenzan* on pages 200 and 203), is *shan* in the Pekinese-Mandarin dialect, *sang* in the Foochow, and *zan* in Japanese. Thus it follows that any attempt to produce phonetic equivalents of Chinese words in Roman characters must involve the arbitrary choice of one dialect. For this purpose the Pekinese-Mandarin dialect, spoken by the official class over most of China, was chosen by Sir Thomas Wade, who in 1859 invented a system of romanization based on English and other vowels and consonants. Wade's system has been widely adopted in the dictionaries, and in scholarly (but not commercial) usage in most countries of Europe, except in France, where an entirely different romanization based upon French vowel-sounds has been attempted. It was Wade's intention that the vowels and consonants in his system should, with a few unimportant exceptions, be pronounced as spelt.

There is, however, a tendency among modern English students of pottery to substitute in conversation 'b', 'd', 'g', and 'j' for the unaspirated 'p', 't', 'k' and 'ch'. Thus a *pi* is called a 'bee', and *ko* is pronounced 'gaw'. More confusing still is the custom of pronouncing as an 'r' the consonant romanized by Wade as a soft 'j', and to the bewilderment of the uninitiated the Ju ware is called '*ru yao*', and so forth. These new forms are claimed to be 'more true to Chinese pronunciation'.

It is worth noting that excellent authorities deplore this practice. H. A. Giles, author of the standard Chinese-English dictionary, remarks (*The Hundred Best Characters*, p. 3) that 'it has become the fashion to pronounce [*ta* and *pa*] as *da* and *ba*, thus distinguishing them beyond all doubt from *t'a* and *p'a*. No good speaker, however, with a really correct ear, would stoop to this . . .' This view is shared by Bernhard Karlgren, who writes (*The romanization of Chinese*, a paper read before the China Society, Jan. 19th, 1928, pp. 8, 14) that 'he is strongly against this [change], both for theoretical and practical reasons',

SPELLING AND PRONUNCIATION OF CHINESE NAMES

and that the attempt to introduce romanizations with 'r' for 'j' is 'not an improvement but a step backwards from the judicious system of Wade'.

Apart from these authoritative objections there are other reasons why it cannot be argued that the 'new' pronunciation is 'correct'. Any English versions must be arbitrarily chosen and be mere tokens for purposes of reference and intercourse. No sounds coming easily to an English tongue could be even approximately correct, and it is in any case impossible to take account of the several 'tones' by which in spoken Chinese the same syllable is given different meanings. To give anything like the 'correct' pronunciation of a Chinese word in the middle of an English sentence would involve a display of lingual acrobatics which would be unbecoming even in one actually familiar with the Chinese language. As H. W. Fowler has said of a comparable case (*Modern English Usage*, p. 194), 'all that is necessary is a polite acknowledgment of indebtedness to the foreign language, indicated by some approach in some part of the word to the foreign sound'; and what is required here is a working-form by which a European speaker may make himself understood. Moreover, to speak obscurely with the object of impressing the hearer, or to exclude him from an arcanum, must be considered regrettable. In a world of creatures always mentally isolated from one another, forever lacking the means of full and complete contact with other minds, communication must surely be a paramount aim, and any form of obscurantist jargon setting up a barrier, whether intentionally or not, is something to be avoided at any cost.

Wade's romanization has therefore been used consistently throughout this book, save in a few cases, such as Yangtse, Hangchow and Canton, where an accepted English form exists, as well-rooted and authentic as Munich for München and Venice for Venezia. For oral use I would urge that for the reasons given the place-names and other Chinese words should be spoken as written, with the possible exception of names familiar for more than a century under another form, such as 'Kang-He' for K'ang-hsi and 'Keen-long' for Ch'ien Lung; these are English forms as completely naturalized as Charlemagne and Victor Emmanuel.

It should be mentioned that Chinese place-names commonly include a suffix denoting the status of the place, whether a prefectural city (*Fu*), a departmental city (*Chou*), a district city (*Hsien*) or an unwalled town (*Chêns*). These I have written as separate words. Confusion is caused by the Chinese custom of frequently altering the names of places; thus the modern name of a pottery town is seldom that borne when it was famous. I have used the latter as a rule, and in such a case as 'Peking' I have used the old and familiar form when speaking of times when it was known by that name, and the modern name 'Peiping' only when referring to events and institutions of the present day. I have tried to avoid the Post Office versions of place-names, the use of which Hobson attempted to establish in his later works, since these disregard Wade's system; it could only cause further confusion to use Wade's system for period-names and the Post Office system for place-names. As Mr. William King has pointed out ('Early Chinese Pottery', in the *Edinburgh Review*, Oct. 1924, page 404) a statement that "the name of Kingtêchen is derived from that of the Emperor Ching-tê" would have an unconvincing air, to say the least of it.'

APPENDIX B

MARKS: CHINA

The period-names and other characters inscribed as marks on Chinese pottery and porcelain are an untrustworthy means of discovering the date and place of origin of a piece, and it is not proposed here to do more than explain briefly the significance of the various forms of mark and give reproductions of a few typical examples. For fuller lists the mark-books (such as W. Burton and R. L. Hobson, *Pottery Marks*, London, 1928) may be consulted; but it should be pointed out again that marks are an unprofitable study for one interested in the art of the Chinese potter; attention to them should follow, and not precede, a study of the shapes, designs and physical characteristics of the ware.

Marks, though occasionally used before, began to be regularly added to Chinese porcelain in the early part of the Ming period, and were from that time onwards usually painted in underglaze blue, often enclosed in a double circle; but towards the close of the reign of K'ang Hsi, enamel colours, and occasionally gold, began to be used as well as the blue. 'Seal marks' were often in red in a square panel, which was sometimes, especially in the reign of Ch'ien Lung and later, reserved on a turquoise-green ground. Marks were usually written on the base of a piece, but occasionally appear round the rim of a bowl or on the lip of a vase. Marks added after the making of a piece are not unknown; for example, the incised reign-name of Hung Wu, on a vase of the Ming 'three-coloured' class in the Oscar Raphael Collection (Hobson, *Ming*, pl. 2, London Exhibition No. 1543), is a later addition.

Fine calligraphy in the mark is often an indication of exceptional, even of Imperial, quality in the ware. In the Ming and Ch'ing periods a separate department of the Imperial factory was concerned with the writing of the reign-name, and much attention has been given to the subject by students of Ming porcelain (compare particularly E. E. Bluett, *Ming and Ch'ing Porcelains*, and 'The *nien hao* and period identification', in *Trans. O.C.S.*, 1935-36, page 51, and 1941-43; and A. D. Brankston, *Early Ming Wares of Ching-techen, passim.*) But it may be doubted whether any European scholars are qualified to judge the calligraphy of a Chinese mark. (For a very discursive and apparently uncritical modern Chinese account of 'Marks and decorative inscriptions on Chinese porcelain', translated from the German of Friedrich Perzynski, itself translated from the Chinese of Hsü Chih Hêng, see the *Burlington Magazine*, LII, 1928, p. 65.)

Chinese marks may be classified as follows:

Date marks.

Hall-marks and potters' marks.

Marks of dedication and good wishes.

Marks of commendation.

Symbols and emblems.

Merchants' marks and marks of uncertain significance.

MARKS

Date Marks

The Chinese have two methods of indicating a date. First, by a *nien hao*, or name given to the reign, or part of the reign, of an emperor; second, by reference to a 'cycle' of sixty years.

A reign-name is chosen after the emperor has ascended the throne, and dates from the beginning of the first new year after his accession. Like the name of the dynasty, it is an epithet of good augury drawn from some classical text. Thus 'K'ang Hsi' means 'Joys of Peace', and 'Yung Chêng', 'Inviolable Righteousness'. 'Ming' means 'Bright,' and the character for it consists of a conventionalized representation of the sun and moon side by side; the name of the Manchu dynasty, the 'Ch'ing', means 'Pure'. Under the older dynasties the reign-name was frequently changed, on the occurrence of some catastrophic or otherwise notable event, but after the accession of the Ming in 1368 there was but one instance of such a change, when the Emperor Chêng T'ung returned after seven years of exile and resumed his reign in 1457 under the name of T'ien Shun. A reign-name should be distinguished from an Emperor's family name and also from his posthumous title; reign-names and dynastic names are the names of periods, and a pot is therefore spoken of as belonging to a period rather than to a reign.

Chinese, it is well known, is read from right to left, usually in columns running downwards. The 'six-character mark' is usually written in two columns, composed as follows: two characters signifying the name of the dynasty prefaced by the word great (*ta*), two the reign-name and two more meaning 'period' (*nien*) and 'make' (*chih*); occasionally the last character is *tsao* or *tso* (also meaning 'make' or 'made'), and in the case of a small class of 18th-century palace porcelain (see page 152 and the mark on page 196 below) the word *yü*, meaning 'to Imperial order', replaces *nien*. The six-character mark is occasionally written in one horizontal line. In the 'four-character mark' the name of the Dynasty (or, in rare instances, the reign-name) is omitted. The seal-marks are similar combinations of words written in an archaic script known as seal character. This script is naturally commoner in archaizing periods such as those of Yung Chêng and Ch'ien Lung. A third form of Chinese writing, the 'grass text' or cursive hand, is seldom seen except in inscriptions impressed or engraved on Fukien white porcelain.

It was stated in the *T'ao Lu* that in 1677 an edict was issued prohibiting the use on porcelain of the reign-name of K'ang Hsi, lest the ware be broken and the Imperial name be profaned on the rubbish heap. This may account for the comparative infrequency of the K'ang Hsi mark and for the use alone of the empty double circle that should have contained it, as well as for the numerous other marks and emblems frequently seen in its place.

As already stated, reign-marks are by no means to be taken as a direct indication of the date of manufacture of a piece. Even wares made for Imperial use were not always (though usually) supplied with the correct reign-name of the period. The names of earlier reigns famous for porcelain were commonly used; but it seems clear that the name chosen did not necessarily bear any relation to the type of ware to which it was to be added. For example

MARKS

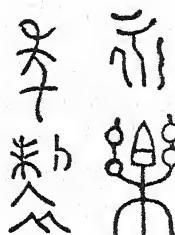
the names of Hsüan Tê, Ch'êng Hua and Chia Ching are common on K'ang Hsi porcelain of many kinds that were new in that reign. The mark of K'ang Hsi itself, though common on modern copies, is relatively rare on wares actually of the period. It is unusual for a name less than a century old to be used, and the names of recent reigns may generally be accepted as right. Forgeries, however, are sometimes provided with reign-names (such as Hung Wu and Shun Chih) rarely occurring on genuine pieces.

The chief Ming and Ch'ing reign-marks are now given:

Ming Dynasty

年製
洪武

HUNG WU
(1368-1398)



YUNG LO
(1403-24)

年製
永樂

YUNG LO
(1403-24)

德年製
大明宣

HSÜAN TÊ
(1426-35)



HSÜAN TÊ
(1426-35)

大明成
化年製

CH'ENG HUA
(1465-87)

年製
成化

CH'ENG HUA
(1465-87)



CH'ENG HUA
(1465-87)

大明弘
治年製

HUNG CHIH
(1485-1505)

MARKS

大明正
德年製

CHÊNG TÊ
(1506-21)

大明萬
曆年製

WAN LI
(1573-1619)

大明嘉
靖年製

CHIA CHING
(1522-66)

大明隆
慶年製

LUNG CH'ING
(1567-1572)

崇
年
製

CH'UNG CHÊNG
(1628-43)

大明天
啟年製

T'ien Ch'i
(1621-27)

大清順
治年製

SHUN CHIH
(1644-61)

順治年
製

SHUN CHIH
(1644-61)

大清康
熙年製

K'ANG HSI
(1662-1722)

康熙年
製

K'ANG HSI
(1662-1722)

大清雍
正年製

YUNG CHÊNG
(1723-35)

雍正年
製

YUNG CHÊNG
(1723-35)

大清乾
隆年製

CH'IENT LUNG
(1736-95)

乾隆年
製

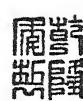
CH'IENT LUNG
(1736-95)

Ch'ing Dynasty

MARKS

雍正
御製

*Yung Chêng
yü chih*



CH'IEN LUNG
(1736-95)

嘉慶
年製

CHIA CH'ING
(1796-1820)



CHIA CH'ING
(1796-1820)

大清道
光年製

TAO KUANG
(1821-50)



TAO KUANG
(1821-50)

大清咸
豐年製

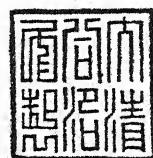
HSIEN FÊNG
(1851-61)



HSIEN FÊNG
(1851-61)

大清同
治年製

T'UNG CHIH
(1862-74)



T'UNG CHIH
(1862-74)

大清光
緒年製

KUANG HSÜ
(1875-1908)



KUANG HSÜ
(1875-1908)

洪憲
年製

HUNG HSIEN (1916)
(Yüan Shih-k'ai)

MARKS

Dates named on the cyclical system, by which time is reckoned in periods, beginning with the year 2637 B.C., are much rarer and less easy to read. Each of the sixty years composing a cycle has a name made up of two characters—one of the 'ten stems' combined with one of the 'twelve branches' (these terms are explained in such books as W. F. Mayers, *Chinese Reader's Manual*), taken in turn and repeated. As the least common multiple of ten and twelve is sixty, the same pair of characters does not recur until the sixty-first year, which begins a new cycle. As no indication is as a rule given of the particular cycle intended, these marks are of no use, by themselves, in determining the date of a piece of porcelain on which they occur. Where a reign-name is given, as in the first and fourth of the marks reproduced below, the year may be ascertained without difficulty. With the assistance given by the style of the piece a precise date may often be obtained. An example of this kind is given in the second of the marks reproduced below. The mark *yu hsin ch'ou nien chih* (made in the thirty-eighth year recurring) occurs on a piece of early *famille rose* porcelain in the British Museum; the date 1721 is to be read for this, as the Emperor K'ang Hsi reigned for over sixty years and the *hsin ch'ou* thus recurred at the end of his reign. The third example appears on a pair of vases in late Ch'ien Lung style in the Victoria and Albert Museum. The cycle intended is evidently that beginning in 1804 and the date is thus 1808. Cyclical dates are not to be taken at their face value, in spite of their appearance of precision. It cannot even be assumed that they indicate an exact copy of an older dated piece: for example, the first mark given below occurs on a *famille verte* vase in the Victoria and Albert Museum, which is in no sense a copy of a Ch'êng Hua piece. (Compare an article by the present writer in *Artibus Asiae*, III (1928-29), p. 166; also p. 116 above.)

Tables showing the names of the sixty cyclical dates are given in A. L. Hetherington, *Early Ceramic Wares of China*, p. 145, and R. L. Hobson, *Later Ceramic Wares of China*, p. 141.

元大明
年明成
乙酉化

ta Ming Ch'êng Hua yüan nien i-yu
First year of the reign of Ch'êng
Hua of the Great Ming Dynasty, in
the twenty-second year (of the cycle
beginning in 1444) (1465)

又
年辛
製丑

yu hsin ch'ou nien chih
Made in the thirty-eighth year
recurring (see above)

MARKS

良圖記 戊辰年

mou ch'en nien liang t'ou chih
Fifth year: good picture record
(see above)

同治十二年
癸酉

T'ung Chih shih erh nien kuei-yu
Twelfth year of the reign of
T'ung Chih in the tenth year
(of the cycle beginning in 1864)
(1873)

Hall Marks and Potters' Marks

'Hall-marks' are numerous, but often of uncertain significance. The name is given to a class of marks in which occur such words as *t'ang* (hall), *chü* (retreat), *chai* (study), *t'ing* (summer-house) and *hsien* (balcony or pavilion). The word *t'ang* may mean 'ancestral hall'; and the 'family hall-name' of a Chinese house usually includes a reference to an event in the family history; thus Wu-tê-t'ang Chin may mean 'Chin of the Military Valour Hall'. *T'ang* or one of the similar words just given may also form the termination of the professional name of an artist, and a hall-mark may thus sometimes indicate a place of manufacture. It has been asserted by Professor Paul Pelliot ('Notes sur l'histoire de la céramique chinoise', in *T'oung Pao*, 2^{me} série, XXII, 1923, p. 49) that the character read *chih* (make), commonly found in signatures and seal-marks, can only bear in such positions the meaning 'made in' or 'made by', and not 'made for'; and that marks including it must therefore be factory or artists' marks. On the other hand, it has been stated by Chinese and other scholars that the well-known early-19th-century mark *Shén-tê-t'ang chih*, for instance, is a palace mark and indicates the Imperial or other pavilion or residence for which the wares were intended. It is certain, however, that some of the marks represent studio or factory marks, which may be composed, in accordance with the Chinese custom, of descriptive words or phrases; and it is thus usually impossible to distinguish a potter's mark from a hall-mark. Bushell mentions another use of hall-marks by which a dealer in porcelain, when giving an order, required that the hall-name of his firm should be inscribed on the wares as an advertisement. By a customary fiction, too, wares ordered for the Imperial pavilions or for one of the princes were described as 'made at' or 'by' them, and this adds a further element of doubt in the interpretation of the hall-marks.

In the following translations it is assumed that *t'ang* refers to the place of manufacture, but in view of what has been said above it will be understood that other readings are possible. For example, *ta shu t'ang chih* may mean 'made at the Big Tree Hall', 'made for the Big Tree Hall', or 'made by Ta Shu T'ang'.

MARKS

Actual potters' signatures in the Western sense are rare; as a rule nothing is known of the artists so signing and the practice was in no way typical. A few instances to the contrary have been mentioned (pp. 72 and 154), but it is to be expected that such rare signatures will be much imitated by forgers.

Signatures and seal-marks in the field of the decoration on a Chinese piece may on rare occasions be those of the artist or designer whose work has been reproduced (compare p. 154). Other inscriptions in the field may be poems or descriptive matter and rarely give any indication of date or origin.

堂 大
製 樹

ta shu t'ang chih
made at the Big
Tree Hall

玉 聚
堂 順
製 美

ch'ü shun mei yü t'ang chih
made at the Abundant
Prosperity Hall of Beau-
tiful Jade

怡 玉
堂 製

chih yü t'ang chih
made at the Pleasant
Jade Hall

堂 彩
製 潤

ts'ai jun t'ang chih
made at the Hall of
Brilliant Colours

願 諒
學 無
過 故
人

yüan wén wu kuo chih chai
study where I wish
to hear of my faults

菉 溪 堂

lu yi t'ang
Hall of Waving
Bamboos



chu shih chü
The Red Rock
Retreat



hsieh-chu tsao
made at (or by)
Hsieh-chu



hsieh-chu chu-jen tsao
made by the Hsieh-
chu Master



wan-shih chü
The Myriad
Rocks Retreat

MARKS

慎德堂製

shēn tē i'ang chih
made at the Hall for the
Cultivation of Virtue



雅齋

Above: *t'ien ti yi chia ch'un*
Springtime in Heaven and
on Earth—one family
Below: *ta ya chai*
Pavilion of Great Culture
(A mark of the Empress
Dowager Tzü Hsi)

古月軒製

ku-yüeh hsüan chih
made by Ku-yüeh hsüan

Marks of Dedication and Good Wishes

大吉

ta chi
great good luck

萬壽無疆

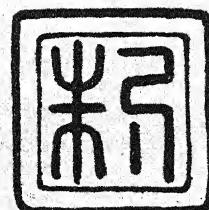
wan shou wu chiang
A myriad ages without
ending

喜

shuang hsi
Double (or wedded) Joy!
(inscribed on wedding
presents)

文章斗山

wén chang shan tou
Scholarship lofty as the
hills and the Plough



chih
Imperial Order

MARKS

Marks of Commendation

玉
yü
jade

古
ku
ancient

文
wén
artistic

珍
chén
precious

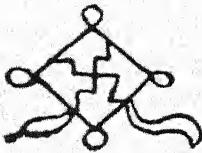
真玉
chén yü
true jade

鼎奇玉宝

ch'i yü pao ting chih chén
a gem among precious
vessels of rare jade

玩玉
wan yü
trinket jade

Symbols and Emblems



swastika
(Chinese, *wan*, a myriad,
ten thousand)



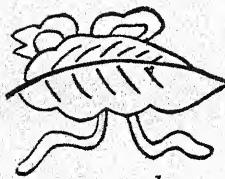
ting
incense-burner



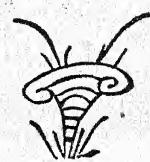
fu
one of the Twelve Orna-
ments



lien hua
lotus blossom

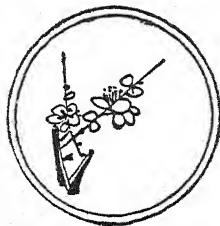


chiao yeh
a palm leaf

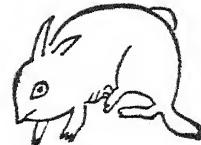


ling chih
the sacred fungus

MARKS



mei hua
a spray of plum-blossom



t'u
the hare

Merchants' Marks, Etc.



Mark on *famille verte* and blue-and-white,
believed to be that of a European merchant



unexplained mark on blue-and-white

Shop-Marks

These are common on export wares of late Ming date onwards. They are indecipherable and are presumably simulated characters having no meaning.



MARKS

INDO-CHINA AND COREA

No marks are known to have been regularly used on Siamese or Annamese wares, though an apparently exceptional instance on an Annamese porcelain bottle is mentioned on p. 165. The Corean wares also were unmarked.

JAPAN

Japanese marks are very numerous and misleading. Besides those formed on the same lines as the Chinese and often copied from them, a host of artists' signatures and other names or words are found, in the form of impressed seals on the base or side of a piece, or painted in freely written characters, often in the field of the decoration.

Such signatures are no more to be taken at their face-value than Chinese reign-names; but even in genuine examples they are hard to interpret, since a potter may have used, besides his family name, one or more 'art-names', comparable with the hall-names on Chinese porcelain, granted to him by a patron or adopted by him on setting up a new workshop or the like occasion. An artist-potter commonly bequeathed the right to use his marks to his 'sons' or pupils; thus the same mark may appear on the pottery made by several generations all working in the same style. Place-names and the names of princely patrons were also used and add to the confusion. It would obviously be pointless and unsuitable to give here more than a few typical examples of these Japanese marks. Fairly complete tables of Japanese marks are given in E. Hannover, *Pottery and Porcelain: a Handbook for Collectors*, Vol. III. *The Far East* (London, 1925), pp. 207, 227 and 228.



seal: *raku*



signature of
Kenzan



impressed
signature of
Ninsei



signature of
Dohachi



seal of
Banko

Japanese porcelain of the 18th century and earlier seldom bears a mark of origin, though Chinese marks, especially Ming reign-names, were sometimes added. Cyclical dates, like the Chinese, were used occasionally, as well as the Japanese period-names

MARKS

(*nengo*), of which a list is given in Burton and Hobson, *op. cit.* But most of the fine Kutani, Kakiemon, Nabeshima and Hirado porcelains bear no mark at all. Various forms of the word *fuku* (happiness) were characteristically added to early Kutani, but the full six-, eight-, or even ten-character Kutani mark, including the name of a hall or potter, appears only on bad 19th-century porcelain. In fact almost all marks beginning *Dai Nippon* ('Great Japan'), as in the *Eiraku* mark below, indicate a 19th- or 20th-century date. Such marks, and some earlier ones, end with the same characters as the Chinese *chih* and *tsao*, which in Japanese are read *sei* and *tsukuru* (or *zo*).



fuku
(happiness)
on Kutani porcelain



fuku
(happiness)



Kutani

永 大

樂 日

造 本

dai Nippon

Eiraku

tsukuru

('Great Japan
Eiraku made')

on a 19th cen-
tury red-and-
gold saucer

幹

山

製

Kanzan

sei

(19th century)

APPENDIX C

GLOSSARY OF CHINESE NAMES FOR SHAPES, COLOURS, ETC.

It has become the custom among collectors and others to use Chinese names when referring to the shapes, colours, and decoration of pottery. This is apt to bewilder the general public and some help is called for here. The practice could be justified if the Chinese word provided a more exact description than the English; but this is seldom the case. For example, the shapes of some Chinese pottery vessels were imitated from ancient ritual bronzes, and while the names of a few of these imply a specific form, others signify only a particular ritual use, rather than a shape. Thus the *hu* may be as widely different as the vases in PLATES 4B and 43A, and even its ritual use is so little determined that it has been described in one book as a 'vessel for containing purposes'. (A table of outline drawings of the principal bronze vessels with their names is given in Martin Feddersen, *Chinesisches Kunstgewerbe*, Berlin, 1939.) The altar-set of bronze vessels comprised a tripod incense-burner, a pair of pricket candlesticks, and a pair of beakers or other vases; the *garniture de cheminée* made for export was perhaps suggested by the altar-set, but comprised three covered vases and a pair of beakers. Many other merely descriptive names for shapes (such as *lien-tzü*, a lotus-pod cup) are no more informative in romanized Chinese than in the English translation, which should I think be used wherever possible.

The Chinese names for colours, again, are not always very exact. For example, *ch'ing* may mean either green or blue, and even when qualified by another word does not always acquire any great precision of meaning; *fēn-ch'ing*, for example, may apparently apply to the celadon, the *Ju* and the so-called *ying ch'ing* glazes. Thus the use of the Chinese name only makes for needless obscurity and is hard to justify; and this is the case with many other Chinese words commonly employed. I confess I can find no great advantage in speaking of *Ting yao* instead of *Ting* ware, or describing a bowl painted with playing children as 'a *wan* painted with *wa wa*'. But since such words occur in the literature of the subject, a glossary may be found helpful. The following list naturally includes only a selection of words in frequent use. Other more important words (such as *tz'ü*, porcellanous ware) are discussed in the foregoing text and are not always included in this list; for these reference should be made to the index.

ai-yeh, artemisia leaf, used as a mark.

an-hua, 'secret decoration', faintly engraved, or painted in white slip on white

porcelain, and visible only when the piece is held to the light.

cha-tou (PLATE 40A), stated by Hobson to

GLOSSARY

be the shape of the 'traditional corn-measure', by Brankston to be 'a leys jar', and by the *Chinese Government Catalogue* (No. 12, etc.) to be 'a receptacle for discarded food'.

ch'a hu, teapot.

ch'a-yeh mo, 'tea-dust' glaze.

ch'en, head-rest (or pillow), to be filled with hot or cold water or with scented leaves.

chi ch'ing, 'sky-clearing blue', deep blue; see pp. 114 and 144.

ch'ien fēn-ch'ing, lightest greenish blue.

chi hung, 'sacrificial red', see p. 113.

chiang-tou hung, 'bean red', after the brownish-pink colour of the Chinese kidney-bean; a copper-red ('peach-bloom') glaze.

chih-ch'ui p'ing, 'paper-beater vase' (PLATE 42A).

ch'ing, green or blue.

ch'iu-ying wēn, 'earthworm marks' on Chün ware.

chüeh, a bronze tripod libation cup with lip spout (London Exhibition No. 2686).

ch'ui ch'ing, 'powdered blue', 'soufflé blue.'

ch'ui hung, 'soufflé red', a copper-red.

fa lang, painting in the style of enamels on copper; see p. 151.

fan hung, iron-red.

fei-ts'ui, kingfisher blue.

fēn-ch'ing, light greenish blue.

fēng-huang, the phoenix.

'*ho-ho*', the phoenix.

hsien hung, 'fresh red', or blood red, underglaze copper-red.

hu, a bronze form sometimes of pear shape with wide neck (PLATE 43A) or with narrow neck (PLATE 4B), or of many other shapes.

hu-lu p'ing, double-gourd vase (PLATE 126).

hu p'ing, a ewer with long spout.

hu-t'ai yu, 'glaze protecting the body' on the undersides of Chün ware bowls.

hua, decoration, ornament, flower.

hui-sé, ash grey.

hui ch'ing, bluish grey.

hui hui ch'ing, 'Mohammedan blue'; see p. 111.

hui pai, greyish white.

hung, red.

juan ts'ai, 'soft enamels' (*famille rose*).

ju-i ('as you wish'), the wish-fulfilling sceptre, with head in the form of cloud scrolls: compare p. 209.

ku, a slender bronze-beaker-form with contracted waist.

kua p'i lü, cucumber-green.

k'uei-hua p'ing, mallow-flower-vase (PLATE 18B).

k'uei-hua wan, mallow-flower-bowl (PLATE 40B).

kuo p'an, fruit-bowl.

k'ung-ch'iao lü, snake-skin green.

lang yao, 18th-century porcelain with copper-red glaze; see p. 144.

li, a primitive bronze tripod (PLATE 2A).

lien, a cylindrical casket; see p. 30.

lien hua, lotus flower, used as a mark.

lien-pan wan, 'lotus-petal bowl' (PLATE 44A).

lien-tzü, a cup in the form of a lotus-seed-pod (PLATE 85A).

ling chih, a sacred fungus (the *Polyporus lucidus* of botanists), figured on p. 201; see p. 209.

ling-hua hsi, water-chestnut-flower brush-bath (London Exhibition No. 885).

ling lung, pierced work.

luan ch'ing, 'duck's-egg blue'.

lung, dragon.

man-t'ou-hsin, 'loaf-shaped centre' (in bowls).

mei-hua p'an, 'Prunus-flower dish' (PLATE 45B).

mei-p'ing, 'Prunus vase', (PLATE 75B), with

GLOSSARY

short narrow neck to hold a flowering branch of plum-blossom.

mei-jēn, 'graceful ladies', an 18th-century decoration called by the Dutch '*lange lijzen*' (literally 'long stupids'), transformed in English into 'long Elizas'.

mei-tzū ch'ing, plum-bloom green.

mei k'uei, rose pink.

mi-sē, 'roasted rice' colour, yellowish grey.

mo hung, painted (iron) red.

mu-tan, tree-peony.

nan-Ting, Southern Ting.

pa chi-hsiang, the Eight Buddhist Emblems of Happy Augury.

pa hsien, the Eight Taoist Immortals.

pa kua, the Eight Trigrams.

pa pa, the Eight Precious Objects.

pa-pei, stem-cup (PLATE 101B, etc.). For the origin of this form, see Basil Gray, *Trans. O.C.S.* 1940-41, p. 52.

pai-Ting, white, or Northern Ting.

pan-t'o-t'ai, 'half-bodiless', porcelain of egg-shell thinness.

pao-shan-hai-shui, waves and rocks (PLATE 88B).

pao-shih hung, 'precious-stone red', copper-red; see p. 113.

pao-yüeh p'ing, 'precious-moon vase', pilgrim-flask (PLATE 87B).

pei, wine-cup.

pien hu, pilgrim-flask (PLATE 87B).

p'ing, vase.

p'in-kuo ch'ing, 'apple-green', a greenish copper-red ('peach-bloom') glaze.

p'in-kuo hung, 'apple red', a copper-red 'peach-bloom' glaze.

pi-sē, the 'private' or 'reserved' colour of Yüeh ware.

po-ku, the Hundred Antiques.

po-kung, Buddhist alms-bowl (PLATE 22B).

san ts'ai, 'three colours'.

seiji (Japanese), celadon.

sēng-mao hu, 'monk's-cap jug' (London Exhibition No. 1617).

sha t'ai, 'sand-bodied' (applied to 'soft Chün' ware).

shan shui, rocky landscape.

shan-yü ch'ing, eel-green.

shan-yü huang, eel-yellow.

shé-p'i lü, snake-skin green.

sui ch'i yao, crackled ware.

sui wén, crackle.

ta ch'ing, deep blue ('*gros bleu*').

ta lü, deep green.

t'ao, kiln or its products, pottery ware.

tan ch'ing, pale greenish grey.

tan pai, 'thin white', pale grey.

tan p'ing, 'gall-bladder vase' (PLATE 41A).

t'ao t'ieh, 'gluttonous ogre', a mask in relief on bronzes, and in painting on porcelain.

t'ieh hsiu, 'iron-rust' glaze.

t'ien ch'ing, 'sky blue-green'.

t'ien lan, 'sky blue'.

t'ien pai, 'heavenly' or 'beautiful' white.

ting, a bronze form of tripod cauldron with cover.

t'o t'ai, 'bodiless', porcelain of egg-shell thinness.

tou ts'ai, 'contrasting' (or 'fighting') colours.

tsun, a bronze-form usually of broad beaker shape, with contracted waist, but the name is also applied to wine-vessels of various other shapes, including the so-called *potiche* (PLATE 91, etc.).

ts'ung, a jade form resembling a rectangular prism (London Exhibition No. 1304).

ts'ung-ts'ui ch'ing, 'onion blue-green'.

tzū chin, 'brown gold', yellowish-brown glazes derived from iron; Nanking yellow.

wa wa, playing children.

wan, bowl.

wén, crackle.

wu chin, 'black gold', the 'mirror black' of English collectors.

wu ts'ai, 'five colours'.

ya pai, 'ivory-white'.

GLOSSARY

ya-shou pei, 'press-hand cup', a wide conical cup or small bowl.

yaki (Japanese), ware or kiln; compare *yao*.

yang ts'ai, 'foreign colours', enamels of the *famille rose*.

yao, a kiln or its products, pottery ware.

yao-pien, transmutation or *flambé* glaze.

yao-p'ing, 'medicine-bottle', usually of small cylindrical or flattened globular form; snuff-bottle.

'*yen-yen*', a baluster vase with long trumpet-shaped neck (London Exhibition No. 1704).

ying ch'ing, 'shadow blue'; see p. 84.

ying pai, 'pure white.'

yu, glaze.

yu-ch'ui p'ing, 'oil-beater vase', a club-shaped or *rouleau* vase (PLATE 123).

yu hung, 'oil-red' (iron-red enamel of the period of Ch'êng Hua).

yü-hu ch'un p'ing, a pear-shaped bottle (PLATE 66A), named after the body of a jade ewer (*yü hu*).

yüeh pai, 'moon white', a greyish or bluish-white glaze colour, to be distinguished from the pale lavender known to European collectors as '*clair-de-lune*'.

APPENDIX D

PATTERNS AND SUBJECTS USED IN THE DECORATION OF CHINESE PORCELAIN

The art of the Chinese potter has never depended on the illustrational content and associations of the incised, painted and modelled subjects used as decoration. These have supplied no more than the occasions for the exercise of his art, and their human, religious, or other significance (if any) has no direct connection with the merit as a work of art of the vessel to which they were applied. The ceramic art is in its essence an abstract art. Thus the subjects of the decoration lie strictly speaking outside the scope of this book. Yet these subjects themselves are of great interest and often arouse curiosity, and the following notes may supply the answers to some questions. A full account of the Chinese ceramic iconography is given in S. W. Bushell, *Oriental Ceramic Art* (New York, 1899); W. Perceval Yetts, *Symbolism in Chinese Art* (Leyden, 1912) deals with origins; and detailed summaries with some illustrations are given in my own *Guide to the Later Chinese Porcelain* (Victoria and Albert Museum, London, 1927, pages 85 to 99), and in Martin Feddersen, *Chinesisches Kunstgewerbe* (Berlin, 1939, pages 199 to 213, with an excellent bibliography, pages 235-36).

The motives used as decoration were at first largely drawn from the magical devices cast on the ancient ritual bronzes or woven or embroidered on the ceremonial robes. These have remained popular to the present day; but it may be doubted whether in spite of their religious origin, they have latterly been much more than customary ornament, with no more conscious or authentic religious meaning than the holly and mistletoe at an English Christmas party. The commoner motives of this kind include the dragon (power of the air and storm), the phœnix, the *t'ao t'ieh* mask (resembling the gorgon's head of Greek art), the *yin-yang* (a particoloured circular device symbolizing the duality of things, as in male and female, light and darkness), and the Eight Trigrams (each consisting of three lines variously broken and unbroken, symbolizing the Elements). Many diapers and formal patterns were taken from the bronzes: such are the swastika (a symbol for *wan*, ten thousand), the petal-like 'false gadroons', and the various forms of key-fret, known as 'cloud-and-thunder-pattern' and so named from their resemblance to the characters for those words: both ornament and characters probably reproduce some ancient symbol used in a rite connected with the rain which was so important in the life of a people depending upon agriculture. From the 'connected cloud' pattern of scrolls was derived the 'wish-fulfilling' *ju-i* sceptre-head, while the sacredness of the *ling chih* fungus was evidently due to its resemblance to the cloud-pattern. Archaic characters for *shou* (longevity) and *fu* (happiness) were also commonly used as decoration.

PATTERNS AND SUBJECTS

Animals singly or in groups are usually symbolical. One group of animals symbolizes the Four Quadrants or points of the compass (compare the literature cited on p. 33); and there are Twelve Animals of the Zodiac (see W. A. Thorpe, 'Creatures of the Chinese Zodiac', in *Apollo*, XI, 1930, p. 108). The tortoise is an emblem of strength and longevity, and the paired fishes of conjugal felicity. The Kylin (*ch'i-lin*), a composite animal with deer's hoofs and bushy tail, is said to be an emblem of Perfect Good, and should be distinguished from the much more common Chinese lion or 'Dog of Fo' (Buddha), guardian of Buddhist temples.

Buddhism supplied many other emblems, chief among them the Indian lotus, whose unsullied blossoms rising from the river-mud made it an emblem of purity; its rhizomes are of jade-like whiteness and the drops of water on its leaves became symbols of Buddhist enlightenment. But here as elsewhere motives originally of religious significance came to be used conventionally. The Eight Buddhist Emblems of Happy Augury are of this order. Buddhism in China has always tended to lose something of its otherworldly character; thus the most popular Buddhist figure in China was Kuan Yin ('One who hears cries'), the so-called goddess of Mercy (compare an article by William Cohn, 'Kuan-Yin', in the *Antique Collector*, Vol. 15, 1944, p. 21), a Chinese adaptation of the sexless Indian Avalokitesvara; the apostle Pu-ti Ta-mô (the Indian Bôdhidharma), though founder of the contemplative Buddhist *Shan* (Japanese *Zen*) sect, was also often trivially represented carrying a shoe in his hand, the other (according to the legend) having been left in his grave (PLATE 143B). The sixteen Arhats (Chinese, *Lohan*) of Indian Buddhism were similarly joined in the Chinese mythology by Pu-tai Ho-shang, a smiling corpulent monk surrounded by children.

Flower-painting was a favourite decoration, appealing directly to European as well as to Chinese taste. The most popular tree was the early-flowering plum (*Prunus mume*), opening its blossoms at about the time of the Chinese New Year, which dates from the earliest spring. Bamboos were also very popular, since their forms lent themselves so well to their rendering in brush-strokes; their qualities of toughness and pliancy also made them a symbol of those virtues, for to the Chinese, plants and flowers were almost always part of the universal symbolism. Thus certain plants form the Flowers of the Months and the Flowers of the Seasons; others are associated with legendary characters, or have names which lend themselves to punning allusions. The spoken word for peach (*shou*) is the same as that for longevity, and the name for the Buddha's-Hand citron (*fu*) is also that for happiness; while the numerous seeds of the pomegranate naturally suggest fertility. A group of these Three Fruits is therefore symbolical of the Three Abundances—of years, sons, and happiness, while the pine, plum-tree and bamboo were known as the Three Friends and were said to be emblematical of the founders of the Three Religions of China—Confucius, Lao Tzû and Buddha.

The rebus or pun has always been a favourite device with the Chinese, whose monosyllabic language lends itself to such play upon words, and groups of objects painted on the porcelain may have a hidden meaning of this kind. Thus, red bats (*hung fu*) signify 'vast happiness', and from a magnolia tree, a quince and a tree-peony depicted together is read the sentence '(May you dwell in) Jade Halls (and enjoy) wealth and honours'.

The Taoist myths provided many anecdotes and familiar figures to be depicted on porce-

PATTERNS AND SUBJECTS

lain. The most popular of the latter was Shou Lao, the God of Longevity, represented as an old man with a high protuberant forehead, holding a peach and a staff and sometimes riding on an ox. With Shou Lao are associated the Eight Taoist Immortals, carrying various attributes such as a fan, a crutch, and a pilgrim's gourd. Among the Taoist legends often depicted are those relating to Hsi Wang Mu, 'Royal Mother of the West', and the visit paid to her by the Emperor Mu Wang, whose famous Eight Horses were a favourite decoration. Waves and rocks are thought to be a reminiscence of the search for the Taoist Islands of the Blessed, somewhere in the 'Eastern Sea', where the peach of longevity and other Taoist plants and animals were supposed to be found. Many other Taoist tales were illustrated, as well as scenes from plays and novels. For details of these Taoist figures and subjects reference should be made to the accounts in S. W. Bushell, to W. F. Mayers, *Chinese Reader's Manual*, to papers by W. Perceval Yetts on 'The Eight Immortals', in *Journal of the Royal Asiatic Society*, 1916, page 773, and 1922, p. 399, and to the articles by W. A. Thorpe in *Antiques* (New York), XXIII (1933), pp. 139 to 141, XXIV (1933), pp. 212 to 215, XXVI (1934), pp. 18 to 21, and in the *Handbook to the Gulland Collection* (Victoria and Albert Museum), 1941.

APPENDIX E

FORGERIES AND COPIES

The problem of forgeries in Far Eastern pottery is of course greatly complicated by the centuries-old practice of both the Chinese and the Japanese of copying their classical wares and adding the marks of earlier periods. It is unnecessary to consider here how far this practice has been inspired by honest piety or has been fraudulent, in effect if not in intention, since the task of distinguishing copy from original is the same in either case. Instances of the older copying have been discussed in the foregoing pages. It remains now to consider briefly the more recent copies, unquestionably made for profit.

The question is sometimes asked: Why should an exact modern copy, or work exactly reproducing an earlier style, so good as to deceive the most experienced collector, be considered inferior to an old piece? It may be answered that it might not be inferior if it were an exact reproduction. But in fact it never is. Moulded objects (such as Chinese tomb-figures) may be exact copies, and as far as their forms alone are concerned are not inferior. But pots thrown on the wheel are a different case: it is seldom that an exact replica has been produced; the maker's own form-preference or that of his period inevitably asserts itself; and similarly in brushwork and the like the forger cannot obliterate the 'knowledge' he has of the style of his own time. If a thrown pot were copied mechanically by the use of a profile the imitation would of course be harder to detect, and perhaps seem to have some of the merit of the original. Moulding or casting from thrown forms though producing an 'exact' copy would perhaps reveal themselves by seams where there should be none, as well as by the lifeless appearance such a copy usually has. The most perfect copy would be made by an artist-potter who had 'soaked himself' in the work of the earlier period, so that its form-world had become part of himself. Such a copy might well be almost indistinguishable, while one made detail by detail would quickly reveal itself. An indispensable aid here is an eye capable of discriminating between the free and vital brushstrokes of an artist and the careful and laborious precision of a copyist.

Thus the aesthetic merit of a copy normally depends on the gifts of the artist who made it and the distinction of taste shown by the period in which it was made. The forgeries of K'ang Hsi porcelain made in the second half of the 19th century are as bad, as graceless in shape and as lifeless in drawing, as the other porcelain of that time, while the modern Japanese forgeries of the Sung stonewares may share the merit of the best modern Japanese pottery. It follows from this that the detection of forgeries is not entirely a matter of æsthetic discrimination, though this must remain a valuable aid and a collector relying on it will always find satisfaction in the objects of his choice, whether they prove in the end to be 'right' or 'wrong'. This argument may provide consolation to collectors if a large class of accepted Ting or *ying ch'ing* wares (for example) should one day prove to be modern.

FORGERIES AND COPIES

Before the particular classes and periods are considered in turn, some general observations need to be made about the occurrence and nature of forgeries.

A forgery may be wholly false, in material and decoration, or it may be a genuinely old piece, which has been redecorated or otherwise altered. Of the latter kind are those with added enamelling over the glaze, or on the biscuit which has been uncovered by grinding away the glaze (called 'skinning' the piece). The last-mentioned proceeding has the advantage, from the forger's point of view, that a perfectly good and genuine base and mark, originally belonging to a relatively inexpensive sort (such as blue-and-white), may be left to give the appearance of genuineness to the more costly sort of decoration (such as the *famille noire*) fraudulently added to the piece. Some recently observed half-forgeries of a new kind are old Chien-ware bowls, doubtless wasters from the site discovered by J. M. Plumer, which have been refired in the hope of producing a perfect specimen saleable at a high price. (The technique of producing a smooth glaze of Chien type from a 'shrunken' underfired or otherwise imperfect one was described by A. L. Hetherington, in *Chinese Ceramic Glazes*, p. 32). Slightly imperfect specimens have been on the market for some time, and the failures of the refiring process are now to be bought occasionally, brilliantly glossy, but with a pool of glaze at the bottom disfigured by the craters of burst bubbles; they are sold with the (true) story attached to them, that 'they have been through a fire'.

Danger-signals pointing to probable forgeries are the appearance of objects in pairs or identical objects appearing in various places but at about the same time. The intelligent forger 'places' his productions as widely as possible, but is compelled for reasons of economy to repeat his performances. Some identical brown-glazed vases with sprays of plum-blossom, incised and painted in darker brown, appeared on the market some twenty-five years ago, described as T'ang ware, and specimens were acquired by American and English museums and collectors (New York Metropolitan Museum of Art, *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, 1916, No. 5; Victoria and Albert Museum, *Review of Principal Acquisitions*, 1927, Plate 6). They are beautiful pieces, but in my opinion they are modern Japanese work; they do not in fact resemble any known T'ang type. Another remarkable case of coincidence concerned another museum, which acquired two unglazed jars with relief decoration of clumsy booted figures, with animals and a chariot, painted over in unfired colours. These were in due course published by the highest authority (*Burlington Magazine*, LIII, 1928, plates A and B) as of the Six Dynasties Period. At about the same time another jar was offered to the Victoria and Albert Museum, bearing precisely the same design, but this time in incised outline instead of in countersunk relief. It was unnecessary to refer to this economical use of design to convict all these pieces, since the drawing in each case was of a childish emptiness beyond belief. Since then other specimens of this 'puss-in-boots' family have come to my notice.

Perhaps the most surprising 'coincidence', implying some knowledge but bad judgment on the part of the forger, concerned the dish painted in copper-red, mentioned on p. 110, footnote, which bears an inscription associating it with Chiang Ch'i, the Yüan writer on Ching-tê Chén porcelain. As Professor Paul Pelliot remarked, 'ce serait évidemment un hasard bien admirable que la seule porcelaine signée du temps des Yuan fut l'œuvre du seul potier de cette époque dont un hasard littéraire nous ait gardé le nom.'

FORGERIES AND COPIES

As a general rule it must be said that a specimen made 'interesting' by an inscription with a name or date or rare period-mark must be regarded with suspicion. This rule might seem to apply to the Southern Sung Ting ware dish mentioned on p. 79, with an inscription associating it with the Shu family, the sole recorded potters of Chi Chou; but the condemnation of this beautiful dish would inevitably condemn also, on unarguable grounds of style, nine-tenths of the finest existing wares of Ting type (including the dish in PLATE 56B), which is absurd. It is worth asking whether the so-called record of these potters is not due to someone's knowledge of the inscription on this very piece. The record is usually quoted as in the *Ko-ku Yao-lun* of 1387, but the original text of that work was much added to by later editors, and the passage relating to Chi Chou ware is in fact a 15th century interpolation (compare Sir Percival David in *Trans. O.C.S.*, 1936-37, p. 3). Again, the marked 'Kuei Chi' and 'Ting Chou' dishes, in the same collection, mentioned on p. 57, might also be questioned under this same rule; but there again the specimens are convincing in themselves and the coincidence of their acquisition by one collector could be explained as the result of knowledge and great good fortune in rare combination.

The distribution of forgeries raises a question of some interest. The leading dealers of London, Paris and New York are probably the best-informed in the world, and the more familiar classes of forgery are quickly detected by them; museums are available where the eye may be educated by familiarity with unimpeachable specimens acquired before the danger period. Hence follows the paradox that collecting in London has been 'safer' than collecting in the Far East. The numerous forgeries made in Japan and China seem to be 'placed' more profitably in the markets of the East, on the tourist-routes including India and Singapore, than in London or Paris. At all events, the statement that a certain collection has been 'formed in China', by any but the most experienced, is by no means a recommendation.

The Chinese dealer of the less reputable sort seems to employ a variety of expedients to hoodwink an inexperienced or too eager purchaser. The most obvious is to keep the modern reproductions in silk-lined boxes covered with faded brocade, such as are commonly seen in London sale-rooms when collections formed in China are being sold. Other methods appeal to vanity. 'You have good eyes,' says the dealer, confidentially inviting the would-be purchaser into an inner room where he is allowed to 'spot the good things under the very nose of the owner', who thus (one might almost say legitimately) plays upon the ignorant hopes, slight knowledge, and cupidity of the would-be collector. Even 'wasters' specially made are believed to have been placed where they were certain to be discovered by the eager student.

A few notes on the forgeries most often seen will now be given in chronological order of the wares imitated.

Unglazed pottery of the rougher tomb-ware kind offers the forger little difficulty as regards material; and signs of burial can easily be imitated. Wrong shapes will generally accuse the forgery in experienced eyes. Painting in unfired pigments is very often added, and I am inclined to think that among the many pots purporting to be 'painted Han', the majority are false, at least as regards the painting, which is so readily 'freshened up'. A sharp and 'acid' bluish green and a too-bright red are danger signals here. The so-called 'Wei' and T'ang figures of unglazed ware are also very often suspect; here too the

FORGERIES AND COPIES

colouring may be obviously wrong, but the fact that the original wares were made in moulds gives the forger the opportunity to duplicate a genuine figure without loss of quality in the form, which however is seldom high. Many doubtful specimens are partly genuine, being made up of broken and defective tomb-finds (compare B. Laufer, *Jade*, 1912, p. 247); especially 'interesting' types or postures should be regarded with suspicion; compare p. 44. But apart from the trade in restorations a large modern industry making entirely new 'T'ang' figures, at Honan Fu and elsewhere, was reported by F. Perzynski (*Ostasiatische Zeitschrift*, II, 1913-1914, p. 464) and by W. P. Yetts, who stated (C. Hentze, *Chinese Tomb Figures*, p. vii) that in 1912 he 'visited a factory at Peking where along shelves stood hundreds of newly made figures. Comparison of these with the genuine originals which had served as patterns proved that certain modern replicas may defy detection'.

The peculiar iridescence of the Han green-glazed ware has never been deceptively copied, though the fallen scales from old specimens may be skilfully used by the restorer. But the T'ang lead-glazes, especially the streaked and dappled green and brownish yellow sort, are frequently copied, as a rule on a harder body, in shapes which are clumsy by comparison with the old (compare F. Perzynski, as above, and O. Rücker-Embden, 'Einiges über Fälschungen von T'ang- und Sung-Keramik', in *Ostasiatische Zeitschrift*, IV (1927), p. 151).

The proto-porcelain and supposed early Yüeh types have been reproduced lately, in wares with hard shiny greenish-brown glazes, hot from the kiln; 'funeral vases', with clustered figures in applied relief, have always been suspect on account of their peculiar ugliness, and these have appeared again in this ware, which seems to have been sometimes 'placed' on alleged kiln-sites, or 'found in dated tombs' (*Trans. O.C.S.*, 1935-36, pl. 6 (1)).

Forgeries of Sung wares must be held to include 18th-century copies from which the marks of Yung Chêng and Ch'ien Lung have been ground away for purposes of sale. The two Yung Chêng specimens of Kuan type here figured in PLATE 43 were (I believe) treated in this way, but some of their admirers (who have included one of the most distinguished collectors) have explained the grinding as the removal of a palace mark, or perhaps an engraved poem of Ch'ien Lung, from a piece that had been stolen from a Peiping palace. Being moulded they are not accused by any detail of form, and their glazes, doubtless due to the skill of T'ang Ying, are at least as fine as those on many Sung specimens, though not perhaps as beautiful as the finest. As already stated, dark-bodied copies as well as those dressed with dark slip, are now proved to have been made in the 18th century, and this criterion, once desperately invoked on every occasion, accordingly fails. Modern Japanese copies of the Sung Imperial types may be very deceptive and with the 'genuine' 18th-century copies evidently by far outnumber the authentic Sung specimens. On the other hand the numerous Japanese (and Chinese) convicted copies of Ting and *ying ch'ing*, which are most commonly moulded in relief, not incised, are accused by wrong shapes; the Ting shows a peculiar hardness and evenness in quality, and the *ying ch'ing* a certain feebleness in the shape of the handles and spouts. Modern Chinese large celadon dishes in the Sung-Yüan style are well known, with their bad shapes, thick clumsy feet and insignificant engraving. The Japanese celadons are often of high quality, and copies of the finest *kinuta* and other Lung-ch'iian types would sometimes be hard to distinguish save by

FORGERIES AND COPIES

the peculiar Japanese muslin-like surface-quality and a body that is too white and shining. Corean inlaid celadons have been copied with a smooth hard effect by a Japanese potter of the Matsubayashi family. (A specimen of his work is figured by L. D'O. Warner, in *Eastern Art*, II, 1930, figs. 125-27.) The refired Chien-ware bowls have already been mentioned. Canton *flambé* ware was at one time commonly sold as Chün ware (compare p. 72), but should not now be deceptive.

The modern Chinese copies of Ming porcelain seem to date only from the relatively recent Western identification of the early Ming wares. So far they have not proved very deceptive. On the other hand the 19th century Japanese copies of the Ming blue-and-white, made at Mikawachi and in the studios of such independent potters as Makuzu Kozan, can excusably be mistaken for Ming ware; colour and paste would pass as 16th century, but the Japanese drawing often reveals itself by a touch of the grotesque and in other ways hard to explain in words. The Imari potters in the 17th century copied the late Ming blue-and-white, not very exactly, and sometimes added Ming marks; the dark violet tone of the Japanese blue, the peculiar musliny surface, and the common occurrence of spur marks on the base, are features to be noted. The red-and-green and other 17th century Chinese export wares were also much imitated at the time in Japan and the copies are very hard to distinguish. The imitations of Eiraku (gilding on an iron-red ground in Chia Ching style) have been mentioned already (p. 122).

The great vogue of K'ang Hsi porcelain in the second half of the 19th century brought innumerable copies of all sorts of wares of the reign, but especially of the costly vases with black and other coloured grounds. These are generally supplied with the K'ang Hsi mark, which the authentic specimens seldom bear. These 19th-century forgeries are clumsy work and should not now deceive anyone; but they are still often accepted in the provinces. The John Hilditch Collection, which was the subject of dispute in the North, was full of such things, revealed in the clearest way in the owner's catalogue (Salford, Royal Museum, *Catalogue of the Hilditch Collection: Bronzes, Pottery, Woodcarving, Embroidery, Porcelain, Jade and Coins*, 1927). The frontispiece to this catalogue could not have demonstrated more clearly the wrong proportions for a K'ang Hsi vase, nor could a single specimen have been better chosen to show the hard, precise drawing of the modern plum-blossom than the black-ground vase which is the only other single specimen illustrated. These earlier forgeries often stand on thick clumsy rounded feet. All their colours are subtly or flagrantly wrong, the green and aubergine always failing. But good colour was obtained in the 19th-century *sang-de-boeuf*; the shapes alone fail to pass as K'ang Hsi. The *famille verte* shows the same faults, and it is usually not necessary to apply the rule-of-thumb that the K'ang Hsi blue enamel shows a 'halo', though this is a useful but not infallible test. The more recent forgers of the Ch'ing porcelain have paid particular attention to peach-blooms and to small objects enamelled on the biscuit. The former are admirably done, but are too smooth and perfect; they bear the K'ang Hsi mark very neatly written. The latter are also good, but are again accused by their colouring; and another 'infallible' test has been suggested, in the impressed canvas-markings on the base, which are claimed to occur only on the modern pieces, but this does not always hold good. The best modern blue-and-white is also very neat and precise, and always bears the K'ang Hsi mark.

Forgeries of *famille rose*, and especially of armorial porcelain, are commonly European

FORGERIES AND COPIES

work, and are accused chiefly by starch-blue-toned paste and glaze and a peculiar 'dead' surface quality; and by the Western, not Oriental, touch in the brushwork. Some of them bear a pseudo-Chinese mark in red enamel, roughly written in a rectangle, enclosing what appears to be an 'S' (perhaps for Samson of Paris).

Some of the closest copies of early Chinese glazes are the work of modern English artist-potters, who pay the homage to Sung wares that 'Mr.' Tsui paid to early Ming in another self-conscious and backward-looking age of collecting, when many books were written on pottery.

BIBLIOGRAPHY

I. CHINA

Chinese Books of the Sung Period and Later

Both Chinese and European writers on pottery have in the past been accustomed to place great reliance upon the statements made by the earlier Chinese authors, notwithstanding the fact that these were seldom writing about wares of their own time and could often do no more than quote, without understanding, what had been said by previous authors; these last, too, were themselves in many cases only repeating current hearsay and the conjectures of other collectors. It has, moreover, been impossible to say whether the statements in question are those of the authors to whom they are attributed, since the editions available to-day are by no means always exact re-prints of the original works; editors have constantly amended and made additions to them in the light of their own knowledge and opinions, without troubling to mention that they were doing so. It must in fairness be admitted that even in Europe the practice of editors in bringing their texts 'up-to-date' is not unknown. In a printed book published in 1499 purporting to be an edition of a manuscript treatise written by Francisco Eximenes in 1383 occurs a passage referring to Manises pottery ware, which is often quoted as proof of its character in the late 14th century; but in my opinion its terms prove that it was an interpolation by its late-15th-century editor—14th-century Manises ware being otherwise virtually unknown. Again, in Strype's edition of Stow's *Survey of London* occur passages which are unacknowledged additions by the editor, though in this case they were based on genuine documents (compare F. H. Garner, *Transactions of the English Ceramic Circle*, IV, 1937, p. 43). Almost in the style of some of the Chinese elaboration is a passage alleged by M. L. Solon to occur in the *Survey* (compare Bernard Rackham and Herbert Read, *English Pottery*, p. 39), but which is in fact a pure invention. But the Chinese method of incorporating passages from earlier writers unacknowledged, with many more or less justifiable alterations, goes far beyond anything ventured by European authors. It is a method that is perhaps to be expected with a people whose sense of the family goes back in time almost to the beginning of the race. Truth is not served by leaving one's text to speak for itself; it must of course be quoted, but also amended in the light of what the editor knows and the author did not. The Western conception of the sacredness of a text seems to have been, until recently, quite foreign to Chinese ways of thinking.

A critical examination of the corrupted texts is therefore needed before they can be safely used, and in this book I have placed little reliance upon them. A younger generation of Chinese scholars is now at work, and G. D. Wu (*Pre-historic Pottery in China*, p. 6) has spoken, not without irony perhaps, of the new methods learnt by the Chinese from the West, 'methods different from those which they have inherited from the Sung Dynasty

BIBLIOGRAPHY

(A.D. 960–1279). These younger men will doubtless in due time complete the much-needed revision of the texts relating to pottery, which had, I understand, already been begun in China before the war (*Trans. O.C.S.*, 1940–41, p. 28).

In the meantime a thorough-going enquiry into some of the more important texts was undertaken by Sir Percival David for the purpose of his 'Commentary on Ju Ware' (*Trans. O.C.S.*, 1936–37, pp. 18 to 63), and for his paper on 'Hsiang and his Album' (*Trans. O.C.S.*, 1933–34, pp. 22 to 47). A critical study of Hsiang's Album and its absurd illustrations, by W. Perceval Yetts, also appeared in the *Burlington Magazine*, LXI (1932), p. 275, in a review of the edition of that work prepared by J. C. Ferguson and Kuo Pao-ch'ang; see also Helen E. Fernald, 'The Hsiang Album,' in *Art and Archaeology* (Washington, U.S.A.), XXXIV (1933), p. 93, and Paul Pelliot. 'Le prétendu album des porcelaines de Hsiang Yuan-pien', in *T'oung Pao*, XXXII and XXXIII.

Two further observations on the older Chinese books may be allowed to one knowing no Chinese but with some familiarity with the literature of pottery.

In the first place, an examination of the dates of the books will show that most of them were written in periods of political decline and decadence in the art of making porcelain. This is especially true of those written towards the end of the Ming period, when the creative impulse was unmistakably flagging. Several notable 14th-century works, also, date from the twilight time after the end of the Sung period and before the Ming revival, while the two most important later books, the *T'ao Shuo* (1774) and the *Ching-tê Chén T'ao Lu* (1815), were written long after the Ch'ing renaissance begun under K'ang Hsi had spent itself.

My second observation concerns the credibility of some of the statements in the less scholarly books. For example, the story repeated by T'ang Ying of the self-sacrifice of the potter T'ung and its miraculous consequence in the making of gigantic fish-bowls in the Wan Li period, seems to me to be an invention of the same order as the legend of Astbury and Twyford and the brothers Elers, given currency by Simeon Shaw in his history of Staffordshire pottery. This legend is regularly repeated by historians of English pottery, but was (I am convinced) made up by Shaw or one of his associates, gossiping after dinner, on no better ground than the occurrence of certain marks. (The Wan-Li fish-bowls were known; they were very large; why not then 'use a little imagination' to account for their firing?). I feel equally sceptical of the accounts given of the 'Mohammedan blue' and the copper-red. Though possibly based on an actual record, in their present form they seem to me to have been worked out by a not-very-trustworthy study of the marks. In any case the opinions of Hsiang Yüan-p'ien (b. 1525, d. 1590) and Kao Lien (who wrote in 1591) on wares of the 12th or 13th, or even the 15th century, can hardly have any great authority, and to me their books read like so much amiable but entirely uncritical chatter. On the other hand, one of the earliest of all surviving records, that of the 12th-century author Hsü Ching, which was written in 1124 and printed in 1167 and throws valuable light on the contemporary Yüeh, Ju, and Corean wares, has every mark of complete trustworthiness.

A list of a hundred and five older Chinese books referring to porcelain is given in S. W. Bushell, *Description of Chinese Pottery and Porcelain* (Oxford, 1910), pp. 173 to 179; but even this is evidently not complete. The following list of works frequently cited is given in chronological order for reference. The titles are copied from S. W. Bushell and Sir Percival

BIBLIOGRAPHY

David, and the references are to the latter's 'Commentary on Ju Ware' (*Trans. O.C.S.*, 1936-37).

Hsüan-ho Fêng Shih Kao-li T'u ching by HSÜ CHING.

Written in 1124, printed in 1167 ('A description of Corea'). David, p. 20.

Lao-hsüeh An Pi-chi, by LU YU.

Late 12th century ('Notices on historical and literary subjects'). David, p. 26.

Ch'ing-po Tsa-chih, by CHOU HUI.

Written in 1192. ('A miscellaneous record of Sung affairs'). David, p. 25.

T'ao Chi Liü, by CHIANG CH'I.

Incorporated in the *Annals of Fou-liang* in 1322 ('An abstract of ceramic records', known as 'The Memoirs of Chiang Ch'i').

Cho-kêng Lu, by T'AO TSUNG-I.

Published in 1366 ('Notes written in the intervals of ploughing'). David, p. 27.

Ko-ku Yao-lun, by TS 'AO CHAO.

Published in 1387; enlarged and re-written in 1388-97, 1459, 1596, etc. ('Discussion of the Essential Criteria of Works of Art'). David, p. 29.

Li tai ming tz'u t'u pu, by HSIANG YÜAN-P'IEN (b. 1525, d. 1590).

('An Illustrated Description of Noteworthy Ceramics of Different Dynasties,' known as 'Hsiang's Album'.) Translated and published in facsimile, with annotations, by S. W. Bushell, 1886 and 1908; and by J. C. Ferguson and Kuo Pao-ch'ang (1931).

Discussed at length by Sir Percival David and others as noted above.

Tsun-shêng Pa-chien, by KAO LIEN.

Published in 1591 ('Eight Discourses on the Art of Living', of which one section, 'The Refinements of Leisure,' deals with pottery and porcelain). Translated in part by Arthur Waley, with notes by R. L. Hobson, in *The Year Book of Oriental Art and Culture*, 1924-25, p. 80. David, p. 35.

Shih-wu Kan-chu, by HUANG YI-CHÊNG.

Published in 1591 ('A general miscellany').

Ch'ing-pi Ts'ang, by CHANG YING-WÊN.

Published in 1595 ('A Collection of Artistic Rarities'). David, p. 38.

Po-wu Yao-lan, by KU T'AI.

Published between 1621 and 1627. ('A General Survey of Subjects of Art'). David, p. 29.

T'u shu (*Ch'in ting ku chin t'u shu chi chêng*).

The K'ang Hsi Encyclopaedia (1662-1722).

Chiang-hsi T'ung Chih.

('General history of Kiangsi'). Revised, enlarged and brought up to date under the supervision of Hsieh Min in 1732. David, p. 50.

T'ao Shuo, by CHU YEN.

Published in 1774 ('Description of Pottery'). Translated by S. W. Bushell, 'Description of Chinese Pottery and Porcelain', Oxford, 1910. David, p. 46.

Ching-tê Chén T'ao Lu, by LAN P'U.

Published in 1815 ('Description of the wares made at Ching-tê Chén'). Translated in part, and inaccurately, by Stanislas Julien, in *Histoire et fabrication de la porcelaine chinoise, ouvrage traduit du chinois*, Paris, 1856. David, p. 47.

BIBLIOGRAPHY

Ts'an chia lun tun chung kuo i shu kuo chi chan lan hui ch'u p'in t'u shuo. Vol. II, *Tz'u ch'i:*
see CHINESE GOVERNMENT COMMITTEE (KUO PAO-CH'ANG), 1936, below.

Western Literature

Only books of a more general character are given in the following list, which is in chronological order and designed to indicate the successive landmarks in the progress made in the study of the subject. Books and articles dealing with particular branches of the subject are not included here but are cited in the footnotes to the foregoing chapters. A few works, at one time much consulted, have been omitted as obsolete. No general works on the cultural history of China are included, but C. P. Fitzgerald, *China: a short cultural history* (London, 1935) may be particularly recommended among many books of its kind.

I should like to take the opportunity given here to express my indebtedness to the writings of the late R. L. Hobson. I have ventured to criticize his authorities, and to disagree with some of his conclusions and judgements of value, but I should do wrong not to stress the immense importance of his labours in this field. The painstaking thoroughness with which the ground is covered in his writings can be appreciated only by one who has attempted to follow him.

Some abbreviated titles used in the foregoing text are given in brackets after the full title.
D'ENTRECOLLES, PÈRE. Two letters dated 1712 and 1722, describing the manufacture of porcelain at Ching-tê Chén, published in *Lettres édifiantes et curieuses, écrites des missions étrangères par quelques missionnaires de la Compagnie de Jésus*, Vols. 12 and 16 (Paris, 1717 and 1724); reprinted in S. W. BUSHELL, *Description of Chinese Pottery and Porcelain* (Oxford, 1910), and translated in part in BUSHELL, *Oriental Ceramic Art* (see below), and W. BURTON, *Porcelain* (London, 1906).

JULIEN, STANISLAS. *Histoire et fabrication de la porcelaine chinoise, ouvrage traduit du chinois.* A partial translation of the *Ching-tê Chén T'ao Lu*, with notes and additions. Paris, 1856.

JACQUEMART, A. and LE BLANT, E. *Histoire artistique, industrielle et commerciale de la porcelaine.* Paris, 1862.

FRANKS, A. W. *Catalogue of a Collection of Oriental Porcelain.* London, 1879.

HIRTH, F. *Ancient Porcelain: a study in Chinese mediaeval industry and trade.* Shanghai, 1888.

BUSHELL, S. W. *Oriental ceramic art, illustrated by examples from the collection of W. T. Walters,* New York, 1897. Text edition, New York, 1899.

(Bushell, *Oriental Ceramic Art*)

MONKHOUSE, W. COSMO. *A history and description of Chinese porcelain. With notes by S. W. Bushell.* London, 1901.

GULLAND, W. G. *Chinese porcelain.* London, 1902.

BIBLIOGRAPHY

HIPPISLEY, A. E. *A sketch of the history of ceramic art in China, with a catalogue of the Hippisley Collection*. Washington, 1902.

BUSHELL, S. W., LAFFAN, W., and CLARKE, T. B. *Catalogue of the Morgan Collection of Chinese porcelains*. New York, 1904 and 1911 (Vol. I reprinted in 1907 by the New York Metropolitan Museum of Art.)

BUSHELL, S. W. (London, Victoria and Albert Museum). *Chinese art*. London, 1909.

LAUFER, B. *Chinese pottery of the Han Dynasty*. Leiden, 1909.

BURLINGTON FINE ARTS CLUB. *Catalogue of an Exhibition of early Chinese pottery and porcelain*. London, 1910. Illustrated edition, 1911.

ZIMMERMANN, ERNST. *Chinesisches Porzellan*. Leipzig, 1913 (second edition, 1923). (Zimmermann)

NEW YORK, JAPAN SOCIETY. *Descriptive Catalogue of a Loan Exhibition of Chinese, Corean and Japanese potteries*. New York, 1914.

HOBSON, R. L. *Chinese pottery and porcelain*. London, 1915. (Hobson, C.P. and P.)

BOSCH-REITZ, S. C. (New York, Metropolitan Museum of Art.) *Catalogue of an Exhibition of Early Chinese pottery and sculpture*. New York, 1916. (Bosch-Reitz)

LAUFER, B. *The beginnings of porcelain in China*. Chicago, 1917 (Laufer, Beginnings)

RIVIÈRE, HENRI and VIGNIER, CHARLES. *La céramique dans l'art d'Extrême-Orient*. Paris, 1921-23.

MARQUET de VASSELOT, J. J. and BALLOT, MARIE-JULIETTE (Paris, Musée du Louvre). *La céramique chinoise*. Paris, 1922.

HETHERINGTON, A. L. *The early ceramic wares of China*. London, 1922. (Hetherington, Early ceramic wares)

HOBSON, R. L. *The wares of the Ming Dynasty*. London 1922. (Hobson, Ming)

HOBSON, R. L., and HETHERINGTON, A. L. *The art of the Chinese potter*. London, 1923. (The art of the Chinese potter)

RÜCKER-EMBDEN, O. *Chinesische Frühkeramik*. Leipzig, 1923.

FRANKFORT-ON-MAIN KUNSTGEWERBE MUSEUM EXHIBITION. *Ausstellung Chinesischer Keramik: Katalog*. Frankfort-on-Main, 1923. (Frankfort Exhibition)

SCHMIDT, ROBERT. *Chinesische Keramik von der Han-Zeit bis zum XIX. Jahrhundert*. Commemorative Catalogue of the Frankfort Exhibition. Frankfort-on-Main, 1924. (Schmidt)

HOBSON, R. L. *The later ceramic wares of China*. London, 1925.

HOBSON, R. L. *Catalogue of the George Eumorfopoulos Collection*. London, 1925-28. (Eumorfopoulos Catalogue)

COLOGNE EXHIBITION, 1926; see SALMONY, A., and PELLIOT, P. (1929).

HONEY, W. B. (London, Victoria and Albert Museum). *Guide to the later Chinese porcelain*. London, 1927. (V. and A.M. Guide)

YAMANAKA, SADAJIRO (introduction by LANGDON WARNER). *Tō-sō Seikwa* (Select relics of the T'ang and Sung Dynasties from collections in Europe and America). Tokyo, 1928.

SALMONY, A., and PELLIOT, P. *Asiatische Kunst: Ausstellung Köl*n, 1926. Commemorative Catalogue of the Cologne Exhibition, organized by the Vereinigung der Freunde Ostasiatischer Kunst. Munich, 1929.

BIBLIOGRAPHY

CASSIRER AND HELBING, BERLIN. Sale Catalogue 22nd May, 1928. *Sammlung Dr. Otto Burchard.* (Burchard Sale)

BERLIN EXHIBITION, organized by the Gesellschaft für Ostasiatische Kunst. *Ausstellung Chinesischer Kunst: Katalog.* Berlin, 1929. (Berlin Exhibition)

KÜMMEL, OTTO. *Chinesische Kunst: Zweihundert Hauptwerke der Ausstellung der Gesellschaft für Ostasiatische Kunst,* 1929. Commemorative Catalogue of the Berlin Exhibition. Berlin, 1930. (Kümmel)

ZIMMERMANN, E. *Altchinesische Porzellane im Alten Serai.* Istanbul, 1930.

COHN, WILLIAM. *Chinese art.* London, 1930.

HOBSON, R. L. *Catalogue of the Leonard Gow Collection of Chinese porcelain.* 1931.

HOBSON, R. L., RACKHAM, BERNARD, and KING, WILLIAM. *Chinese ceramics in private collections.* London, 1931.

SOTHEBY AND CO., LONDON. Sale Catalogue, 6th and 7th May, 1931. *W. C. Alexander Collection.*

SOTHEBY AND CO., LONDON, Sale Catalogue, 25th-28th April, 1933. *Stephen D. Winkworth Collection.*

BLUETT, E. E. *Ming and Ch'ing porcelains.* London, 1933. (Bluett)

HOBSON, R. L. *A catalogue of Chinese pottery and porcelain in the collection of Sir Percival David, Bt., F.S.A.* London, 1934. (David Catalogue)

REIDEMEISTER, L. *Ming-Porzellane in schwedischen Sammlungen.* Berlin, 1935. (Reidemeister)

ASHTON, LEIGH, and GRAY, BASIL. *Chinese art.* London, 1935. (Ashton and Gray)

FRY, ROGER, RACKHAM, BERNARD, and others. *Chinese art (Burlington Magazine Monograph).* London, 1935.

SOTHEBY AND CO., LONDON, Sale Catalogues, 6th June, 1935, and 12th February, 1936. *Charles E. Russell Collection.*

LONDON: ROYAL ACADEMY OF ARTS. *Exhibition of Chinese Art—Catalogue and Illustrated Supplement.* London, 1935. (London Exhibition)

LONDON: ROYAL ACADEMY OF ARTS. *Exhibition of Chinese Art—A commemorative catalogue.* London, 1936.

CHINESE GOVERNMENT COMMITTEE (KUO PAO-CH'ANG). *Illustrated catalogue of Chinese Government exhibits sent to the London Royal Academy of Arts, Exhibition of Chinese Art. Vol. 2, Porcelain.* Nanking, 1936. (Chinese Government Catalogue)

HOBSON, R. L. (London, British Museum.) *Handbook of the pottery and porcelain of the Far East.* London, 1937. (Hobson, Handbook)

SOTHEBY AND CO., LONDON, Sale Catalogue, 26th May, 1937. *Property of a well-known collector formerly resident in Peiping.* (Wu Lai-hsi)

BRANKSTON, A. D. *Early Ming wares of Chingtechen.* Peking, 1938.

SOTHEBY AND CO., LONDON, Sale Catalogue, 26th-29th April, 1938. *Stephen D. Winkworth (deceased).*

FEDDERSEN, MARTIN. *Chinesisches Kunstgewerbe.* Berlin, 1939. (Feddersen)

SOTHEBY AND CO., LONDON, Sale Catalogue, 28th-31st May, 1940. *George Eumorfopoulos (deceased).*

BIBLIOGRAPHY

Periodicals

Antique Collector: a Journal for lovers of the old, rare and beautiful. London, 1934.

Antiques. Boston (U.S.A.) and New York. 1922-

Apollo: a Journal of the arts. London, 1925-

Artibus Asiae. Dresden, 1925-

British Museum Quarterly. London, 1926-

Burlington Magazine for Connoisseurs. London, 1903-

Connoisseur: a Magazine for Collectors. London, 1901-

Eastern Art. Philadelphia, 1928-31.

Kokka: a Monthly Journal of Oriental Art (text in Japanese and English). Tokio, 1902-

Ku Kung (Imperial Palace Museum Monthly, in Chinese). Peiping, 1929-

Old Furniture (afterwards *The Collector*), 1927-30.

Oriental Ceramic Society, Transactions. London, 1921- (Trans. O.C.S.)

Oriental Ceramics (in Japanese, with summaries in English). Tokyo, 1927-

Ostasiatische Zeitschrift. Berlin, 1912-

Stockholm, Museum of Far Eastern Antiquities, Bulletin. Stockholm, 1929-

T'ien Hsia Monthly (in English). Shanghai, 1935-

T'oung Pao. Leyden, 1890-

Victoria and Albert Museum, Review of Principal Acquisitions. London, 1911-

II. & III. INDO-CHINA AND COREA

The scanty literature of Siamese and Annamese pottery in the Chinese manner has already been referred to in the footnotes to the short section dealing with it (pp. 160 to 166). The literature of the Corean wares is hardly greater, and the principal books and articles have already been mentioned (pp. 167 to 176). Bernard Rackham's *Catalogue of the Le Blond Collection* (1918) deals fully with the Koryu wares; but there is practically nothing in English on the wares of the Yi period. The Corean Government Archaeological Survey's Album (*Chosen Koseki Zufu*), vols. III, V, VIII and XV, and the *Album of photographs of objects in Prince Yi's Household Museum* at Seoul (Tokyo, 1932), are most impressive picture-books of Corean wares of all kinds. Full bibliographies are appended to the Le Blond Catalogue and to the important article by L. D'O. Warner in *Eastern Art*, II (1930), p. 121. A comprehensive Japanese book on the whole subject, by M. Yanagi and the brothers H. and T. Asakawa, was understood to be in preparation before the war. A. Eckardt, *A History of Korean Art* (Leipzig, 1929), the Eumorfopoulos Catalogue, and the New York Japan Society (1914) and Metropolitan Museum (1916) catalogues should also be mentioned.

BIBLIOGRAPHY

IV. JAPAN

The extensive literature of Japanese pottery is peculiarly unhelpful. Many 19th-century books, such as that of Audley and Bowes, were written in the belief that the export wares—the 'brocaded Satsuma' and the rest—were true products of Japanese taste, and are consequently worthless. More recent works range from the admirable choice of examples reproduced in the colour-plates of Henri Rivière (*La Céramique dans l'art d'Extrême Orient*, Paris, 1923), which provides, however, hardly more information than is given in the captions, to the huge ridiculous Morse (Boston, Museum of Fine Arts, E. S. Morse, *Catalogue of the Morse Collection of Japanese Pottery*, Cambridge, U.S.A., 1901), which is overloaded with it. This ponderous work, with its smoke-screen of jargon and names and its multitude of tiny illustrations, seems to have been designed to prevent the reader from learning anything about the subject, though advertising the author's apparently great knowledge. Captain F. Brinkley's *Japan and China, their history, arts, and literature*, Vol. VIII, *Japan, Ceramic Art*, London, 1904, is not likely to inspire the reader with any wish to make further acquaintance with the subject. In fact, such authorities (and there are many others) are the chief obstacle to the understanding and appreciation of Japanese pottery. A bibliography of books and articles, good and bad, is appended to E. Hannover, *Pottery and Porcelain: A Handbook for Collectors*, Vol. II, *The Far East* (London, 1925).

The best short general account of the facts is in R. L. Hobson, *Handbook of the Pottery and Porcelain of the Far East* in the British Museum (1937). Hobson had the advantage of help from Henry Bergen, whose article on 'The Pottery of the Tea-Ceremony', in *Old Furniture*, V (1928), p. 46, with K. Okakura's *Book of Tea* (Edinburgh and London, 1908) and Charles Holme's 'The pottery of the *cha-no-yu*', in *Transactions and Proceedings of the Japan Society*, VIII (1910), p. 163, may serve as an introduction to one side of the subject. Excellent accounts are given in German in Otto Kümmel's *Kunstgewerbe in Japan* (Berlin, 1919), and *Ostasiatisches Gerät* (with an introduction by E. Grosse, Berlin, 1925), but no comparable work exists in English.

Much of the Japanese literature is finely illustrated, and the following works, all of which are in the Library of the Victoria and Albert Museum, may be consulted with pleasure as anthologies of masterpieces:

NIHON, MEITO-SEN. *A Selection of famous Japanese Ceramic Wares*: I, *Ninsei*; II, *Seto*; III, *Karatsu*; IV, *Kutani*; V, *Various*; VI, *Kiushiu*; VII, *Raku*; VIII, *Corean types*; IX, *Iga and others*; X, *Kyoto*. Tokyo, 1932-38.

OKUDA SEIICHI. *A Thesaurus of Oriental Pottery*; continued as *A Catalogue of Oriental Pottery*. Tokyo, 1923-.

OKUDA SEIICHI. *Masterpieces of pottery and porcelain in Japan*. Kyoto, 1934 (?).

TOKYO, SAIKO-KWAI. *Kakiyemon and Nabeshima wares*. Tokyo, 1929.

WATANABE KOI. *Collection of famous examples of old Japanese Pottery*. Osaka (?), 1933.

WATANABE KOI. *Collection of famous examples of Kutani, Nabeshima and Kakiyemon ware*. Osaka (?), 1933.

BIBLIOGRAPHY

The Catalogues of the Kano Jihei and the Kawasaki Collections (among others) include many illustrations of Japanese pottery.

An excellent account of the Japanese attitude towards pottery and also of Japanese technique is included in Bernard Leach, *A Potter's Book* (London, 1940).

CHINESE DYNASTIES AND REIGNS

SHANG-YIN	(?) 1766-1122(?) B.C.
CHOU	(?) 1122-249
Warring States	481- 221 B.C.
CH'IN	221-206
HAN	206 B.C.-A.D. 220
THE SIX DYNASTIES	220-589
Northern Wei	386- 535
Liang	502- 556
SUI	581-618
T'ANG	618-906
THE FIVE DYNASTIES	907-960
Liao (Mongols)	907-1125
SUNG	960-1279
Chin (Nü-chêñ Tartars)	1115-1234
YÜAN	1280-1368
MING	1368-1644
Hung Wu	1368-1398
Chien Wêñ	1399-1402
Yung Lo	1403-1424
Hung Hsi	1425
Hsüan Tê	1426-1435
Chêng T'ung	1436-1449
Ching T'ai	1450-1457
T'ien Shun	1457-1464
Ch'êng Hua	1465-1487
Hung Chih	1488-1505
Chêng Tê	1506-1521
Chia Ching	1522-1566

CHINESE DYNASTIES AND REIGNS

MING *continued*

1368-1364

Lung Ch'ing	1567-1572
Wan Li	1573-1619
T'ai Ch'ang	1620
T'ien Ch'i	1621-1627
Ch'ung Chêng	1628-1643

CH'ING

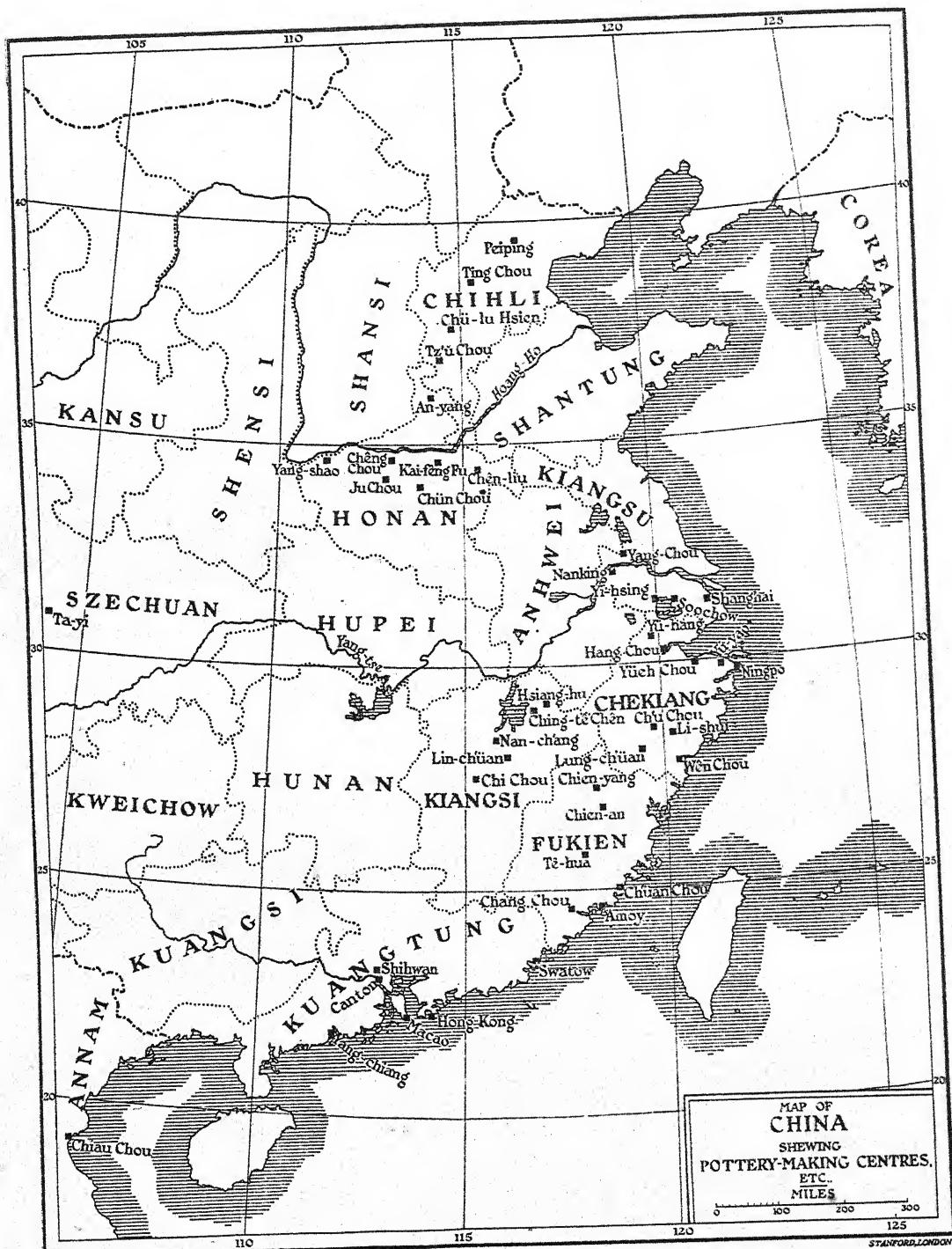
1644-1912

Shun Chih	1644-1661
K'ang Hsi	1662-1722
Yung Chêng	1723-1735
Ch'ien Lung	1736-1795
Chia Ch'ing	1796-1820
Tao Kuang	1821-1850
Hsien Fêng	1851-1861
T'ung Chih	1862-1873
Kuang Hsü	1874-1908
Hsüan T'ung	1909-1912

CHINESE REPUBLIC

1912-

Hung Hsien	1916
(Yüan Shih-k'ai)	



INDEX

NOTE: In this Index the names of persons are printed in capitals and small capitals. Chinese and other foreign words are printed in italics. The titles of Chinese books are printed in italics with initial capitals. Initial capitals are otherwise used only for the names of places and other proper names, for the names of mythological characters, and for the titles of symbolical groups of objects. Quotation marks indicate a nickname or familiar designation not literally accurate, or words used as marks.

Aden, 95
 aesthetics of Chinese pottery, 16
 (shapes and textures), 18, 19
 (glazes), 21 (painting and design),
 45 (figure-modelling), 81 (paint-
 ing), 175, 180
 Afrasiyab, 59
 Africa, East, 95
ai-yeh, 205
 Aidhab, 60
akaye wares, 21, 127, 185
albarello, 88
 ALEXANDER, W. C., 223
 Alexandrian green glaze, 32
 ALI EKBER, 117
 alms-bowl, Buddhist, *see* begging-
 bowl
 altar-set, 205
 Amoy, 132
an hua, 107, 128, 135
 ANDERSSON, JOHAN GUNNAR, 25, 26
 Animals of the Zodiac, 210
 Annam, 110, 113, 128, 137, 163–166
 antimony, 19, 20
 An-yang, 5, 17, 26, 27, 28, 38, 62
ao-gosu, 127
ao-Kutani, 187
 'apple-green' (glaze), 144
 'apple-green' (enamel), 145
 'apple-red' 144
 'apricot-coloured' porcelain, 94
 archaism, 4, 10, 22, 58, 126, 140
 architectural pottery, 58
 Ardebil, 138
 D'ARDENNE DE TIZAC, H., 41
 Arhats, 210
 Arita, 175, 185, 186, 187, 188
 armorial porcelain, 158
 ARNE, TURE J., 25
 arsenic, 21
asahi, 182
 ASAKAWA, H. and T., 168, 172, 224
 ASHTON, LEIGH, 49, 56, 60, 95, 112,
 159, 223
 Astana, 43, 47
 ATTIRET, PÈRE, 141
 AUGUSTUS THE STRONG, King of
 Poland and Elector of Saxony,
 142
 Aurangabad, 127
 Avalokitesvara, 210
 Awata, 184, 185
 'Baba Ghouri', 96
 BACHHOFER, LUDWIG, 49
 Bagdad, 60
 BAILEY, A. DE VERE, 153
 BALLOT, MARIE-JULIETTE, 222
 bamboos, 210
 BANKO, 185, 203
 BARLOW, SIR ALAN, 2
 baroque, 10, 142
 Basra, 60
 Batavia, 138
 'Batavian ware', 157
 baths, stoneware, 103
 BAXTER, 159
 Bazaklik, 51
 'bean-red', 144, 206
 BECK, HORACE C., 28
 begging-bowl, Buddhist, 51, 56,
 113, 207
bekko, 183
 BELL, HAMILTON, 52
 BELLEVILLE, PÈRE, 141
 BERGEN, HENRY, 179, 225
 'Bevere', mark, 202
 BEYER, H. OTLEY, 91, 110, 160
 Bibi Maqbara, 127
 bibliography, 24, 218
 BINYON, LAURENCE, 179, 184
 'birthday plates', 151
 AL-BIRUNI, 60, 61, 94
 biscuit, 132, 156
 Bishamon, 74
 Bizen, 182
 black glazes, 17, 51, 81–83, 145
 black polished wares, 34, 54
 BLACKER, J. F., 130
 'blanc-de-Chine', 100, 132–135
 blue enamel, 150, 216
 blue glazes, 17–19, 103, 129, 144
 blue-painting, 20
 blue-and-white, Annamese, 113
 — Ch'ing, 147
 — Corean, 176
 — Japanese, 185–188
 — Ming, 108
 — Sung, 91
 — Yüan, 91, 97
 BLUETT, EDGAR E., 107, 119, 192,
 223
boccaro, 136
 Bôdhidharma, 45, 210
 BOERSCHMANN, ERNST, 102
 Bohemian enamellers, 159
 Bokhara, 59
 BONDY, WALTER, 139
 BOODE, PETER, 76
 Borneo, 72, 95, 96, 102, 137
 BOSCH-REITZ, S. C., 41, 222
 BÖTTGER, JOHANN FRIEDRICH, 11,
 136
 BOUCHER, FRANÇOIS, 153, 159
 Bow, 186
 bracken, 17
 BRANKSTON, ARCHIBALD D., 12, 36,
 37, 55, 56, 84, 101, 107, 111, 192,
 223
 'brinjal bowls', 149
 BRINCKMANN, JUSTUS, 184
 BRINKLEY, F., 160, 225
 BRODRICK, ALAN HOUGHTON, 164
 BRONGIART, ALEXANDRE, 14, 17
 bronze-forms, 4, 30–32, 36, 51, 52,
 55, 63, 68, 136, 143, 205
 bronze ornament, 209
 'brown mouth', 67
 Brunei, 95
buccaro, 136
 Buddhism, 6, 7, 42, 44, 59, 62, 82,
 167, 168, 178, 179
 Buddhist figures, 44–46, 134, 156,
 161
 Buddhist motives, 210

INDEX

BULLING, ANNIESE, 42
 Burma, 60
 BURTON, WILLIAM, 12, 192, 221
 BURCHARD, OTTO, 41, 76, 223
 BUSHELL, STEPHEN WOOTTON, 12, 39, 92, 209, 220, 221, 222
 BUTLER, ALFRED JOSHUA, 32

calcium phosphate, 18, 70
 calligraphy, 3, 21
 CALUWE, JACOBUS, 136
 Cambaluc, 62
 Cambodia, 163
 'camellia-leaf green', 145
 Canton, 60, 71, 78, 96, 102, 105, 106, 137
 Canton enamels, 154
 Canton-painted porcelain, 154
 Canton estuary, 28
 carnelian, 66, 113
 CARTER, T. F., 168
 Cassel, 96
 CASSIUS, ANDREAS, 151
 CASTIGLIONE, PÈRE, 141
 casting, 15
 celadon, 56, 58, 73, 74, 95, 161, 188
 Céladon, 74
 Celebes, 110, 165
 ceramic colours, special quality of, 19
cha tou, 205
cha-no-yu *see* Tea-Ceremony, Japanese
Ch'a Ching, by Lu Yü, 37, 38, 39, 48
Ch'a Hsu, by Hsü Tz'u-shu, 84
ch'a hu, 206
Ch'a Lu, by Ts'ai Hsiang, 82
ch'a-yeh mo, 206
Ch'ai ware, 65, 71
 Chang, river, 89
 Chang Chou, 132
 CHANG family, potters, 89
 CHANG SHENG-ERH, 73
 CHANG SHENG-I, 73
 CHANG, T'EN-TSE, 94
 CHANG YING-WEN, 123, 220
 Ch'ang, river, 106
 Ch'ang-nan Chén (Ching-tê Chén), 37, 38, 58, 90, 91
 Chantilly, 186
 CHAO JU-KUA, 94
 CHAVANNES, EDOUARD, 33, 41
 Chekiang, 48, 57, 62, 65, 72, 73
 Chelsea, 186
 chemical analysis, 23
chén, 206

CHÉN WAN-LI, 73
 Ch'en-liu, 77
 CH'ÉN MING-YÜAN, 137
 CH'ÉN KUO-CHIH, 156
 Chêng Tê wares, 99, 104, 117, 118, 124, 129, 130
 Chêng Chou, 65
 Ch'êng Hua wares, 76, 99, 115, 123, 124, 130
 Ch'êng-tzu Yai, 27
 Chi-an Fu, 79, 84
chi ch'ing, 114, 144
 Chi Chou, 65, 78, 79, 84, 91
chi hung, 113
 Chia Ching wares, 99, 108, 116, 118, 125, 129, 130, 131
 Chia Ch'ing wares, 155
 Chia-ting, 80
Chiang Ch'i, Memoirs of, 81, 84, 85, 91, 110, 220
 CHIANG MING-KAO, 156
chiang t'ai, 143
chiang-tou hung, 206
 Chiao-tso, 86
chiao yeh, mark, 201
 Chiau Chou, 60, 166
 'chicken-cups', 123
 'chicken-skin' glaze, 106
 Chien wares, 81; *see also* Fukien (Fuchien)
 Chien-an, 81
 Chien-yang, 82
ch'ien fen-ch'ing, 206
 CH'IEN LUNG, Emperor, as connoisseur, 23, 64, 65, 67, 93
 Ch'ien Lung wares, 140, 143-144, 152-155
chih-ch'ui p'ing, 206
'Chih Yian', 79
 Chihli, 48, 65
 Chikuzen province, 181
 Chin Dynasty, 35
 Chin (Nü-chén Tartar) Dynasty, 62
 Chin-tsun, 73
 Ch'in Dynasty, 28, 29
 'china-clay', 13
 'china-stone', 13, 37
 Chinese civilization, 3, 62
 Chinese colour-names, 205
 Chinese language, obscurity of, 22
 Chinese language, spelling and pronunciation, 190
 Chinese names for shapes, 205
 Chinese painting, 3, 21
 Chinese place-names, 191
 Chinese taste analysed, 4
 'Chinese Imari', 157

Ching-tê Chén, 17, 37, 48, 67, 91, 106
Ching-tê Chén T'ao Lu, 220
ch'ing, 205, 206
 Ch'ing-ho Hsien, 86
Ch'ing-pi Ts'ang, 220
Ch'ing-po Tsa-chih, 220
ch'ing tien stone, 155
Chini-hane, Ardebil, 138
chinoiseries, European, 153, 159
 Chiu-yen, 37, 55
ch'iu-ying wén, 206
 Ch'ung Chou, 58
Cho-keng Lu, 220
 CHOJIRO, 183
Chosen, *see* Corea
 Chou Dynasty pottery, 26-29
 CHOU CHAO-HSING, 26
 CHOU CH'U-FEI, 94
 CHOU HUI, 220
 CHOU MI, 66
 CHOU TAN-CH'ÜAN, 92, 131
 CHU YEN, 220
 Chü-lü Hsien, 57, 58, 79, 80, 85, 87, 88, 89
 Ch'u Chou, 73, 75, 78, 137
'ch'u hsiu kung', 126
 Ch'üan Chou, 60, 95, 133
 CHUANG, 165
ch'ui ch'ing, 206
ch'ui hung, 144
 Chün Chou wares, 68, 69, 70, 71, 105, 109, 161
 'Chün ware, green', 78
 'Chün ware, soft', 71
 'Chün glaze of the muffle-kiln', 146
 CHÜN TÈ-CH'IN, 103
 Ch'ung Chêng wares, 100
clair-de-lune glaze, 94, 145
 CLARKE, T. B., 222
 clays, 13
 CLENNELL, W. J., 12
 'cloisons', 20
 'cloisonné' decoration (raised outlines), 103-105, 130
 'cloisonné porcelain', 151, 153
 'cloud-and-thunder pattern', 209
 'cloud-scrolls', 209
 cobalt, 17, 20
 'Cochi', 166
 COHN, WILLIAM, 33, 39, 210, 223
 Cochin China, 105, 166
 Coilam, 95
 COLE, FAY-COOPER, 96
 COLLIE, J. NORMAN, 61, 113
 COLLIS, MAURICE S., 95
 colour-names, Chinese, 205

INDEX

coloured glazes, 17
 colours for painting, 19
 commendation marks, 201
 'Compagnie des Indes', 156
 CONDÉ, PRINCE DE, 186
 Confucian standards, 3, 4
 Confucius, 210
 Constantinople, *see* Istanbul
 Copenhagen Royal Factory, 134
 copper, 17, 19
 copper green, 19, 20, 30
 copper red, 20, 70
 — (Ch'êng Hua), 115
 — (Chêng Tê), 118
 — (Chia Ching), 116, 125
 — (Corean), 172, 176
 — early-Ming, 109
 — (Hsüan Tê), 113
 — (K'ang Hsi and later), 144
 — (Wan Li), 114
 copper rims, 79, 85
 copying of classical wares, 4, 10, 22, 58, 126, 140
 CORDIER, HENRI, 63, 153
 Corea, found in, 36, 38, 54, 57, 83, 84, 85, 103
 Corean wares, 5, 8, 21, 128, 162, 167-176
 'coréen, décor', 186
 'crab's claw' markings, 66, 67, 75
 crackled glazes, 18, 66, 67, 75, 76, 130
 CRISP, FREDERICK ARTHUR, 158
 'cucumber green', 145, 206
 cyclical dates, 197, 203

 'dai Nippon . . .', marks, 204
 date-marks, 193
 DAVID, SIR PERCIVAL, BT., 23, 47, 56, 66, 71, 96, 112, 219, 223
 DAVIS, R. P. B., 66
 'dawn-red' wine-cups, 131
 'dead-leaf brown', 145
 decoration of pottery, 20-22
 dedication marks, 100
 delftware, English, 157
demi-grand-feu, 19
 DE MILDE, ARIJ, 136
 Deshima, 185
 Dhyana, 7
 DINGWALL, LT.-COL. KENNETH, 165, 186
 division of labour, 106, 139
 'Dog of Fo', 210
 DOHACHI family, 184, 203
 double-circle mark, 192, 193

 DOWNS, JOSEPH, 153
 dragon, 207, 209
 'dragon-skin-glaze', 69, 183
 Dresden Collection, 142, 186, 188
 Dutch decorators, 159
 Dutch East India Company, 138
 Dutch traders, 138, 185, 186
 DWIGHT, JOHN, 134

 'earthworm marks', 69
 'Eastern Ou', 37
 East India Company, English, 10, 157
 East India Companies, Dutch, and others, 138, 157
 ECKARDT, ANDREAS, 224
 'eel's-blood-crackle', 76
 'eel-yellow', 145, 207
 'egg-shell' porcelain, 15, 107, 143, 154, 188
 'egg-and-spinach glaze', 149
egorai, 172, 181
 Egypt, export to, 32, 60
 Eight Horses of Mu Wang, 211
 Eight Taoist Immortals, 211
 Eight Trigrams, 207, 209
 Eiraku, 122, 188, 216
 EISEN, 188
 ELERS BROTHERS, 136
émaillé sur biscuit 130, 149
 emblem-marks, 201
 embroidery ornament, 209
 empirical methods, 18, 109
 'enamel', 17, 20
 enamel-painting, 17, 21, 64, 122
 enamelling on the biscuit (Ming), 130
 enamelling on the biscuit (Ch'ing), 149
 enamelling on metal, 49, 151, 154
 English slipware, 189
 English delftware, 157
 engravings, 158
 ENSHIU, KOBORO, 183
 D'ENTRECOLLES, PÈRE, 12, 18, 135, 139, 141, 221
 EUMORFOPOULOS, GEORGE, 66, 222, 223
 European decoration on Chinese porcelain, 135, 159
 European figures, 133, 134, 153
 European forms, 134, 138, 158
 European imitation of Chinese porcelain, 11
 European influences, 134, 141, 153
 European subjects, 158, 186
 excavations, 64

export, Ch'ing, 156
 — Han, 32, 59
 — Japanese, 185
 — Ming, 108, 112, 127, 128, 137
 — Sung and Yüan, 74, 94-97
 — T'ang, 49, 59

fa lang, 151
 'false gadroons', 209
famille jaune, 149
famille noire, 149
famille rose, 140, 151-154, 157
famille verte, 140, 149-151, 157
fan hung, 206
 FARLEY, MALCOLM, 80, 85, 108, 132, 135
 FEDDERSEN, MARTIN, 50, 51, 205, 209, 223
fei ts'ui, 206
 feldspar, 13
 feldspathic glaze, 17, 28, 36, 37, 63
fén-ch'ing, 206
fén-Ting, 79
 FÉNG-HUA, 67, 79
fēng-huang, 206
 FERGUSON, JOHN CALVIN, 62, 106, 219
 FERNALD, HELEN E., 219
 FERRAND, GABRIEL, 60
 FICHTNER, FRITZ, 95
 figures, 30, 40-46, 54, 58, 89, 102, 161, 170, 171
 FINN, D. J., 28
 firing-temperatures, 13
 fish-bowls, 103, 126, 219
 'fish-roe' crackle, 75
 FITZGERALD, C. P., 221
 Five Dynasties wares, 61
flambé glazes, 69, 70, 72, 144
 flower-painting, 210
 flower-painting in European style, 153, 159
 flux, 13
 footings, 106, 107
 'forbidden colour' 55
 'foreign colours', 151
 'foreign red', 152
 forgeries, 34, 42, 44, 110, 150, 212
 Fostat (Old Cairo), 56, 59
 FOURNÉREAU, LUCIEN, 160
 FOWLER, H. W., 191
 fox-hunts, 158
 FRANKS, SIR AUGUSTUS WOLLAS-TON, 221
 fritting, 18
 FRY, ROGER, 223
fu, 209

INDEX

'fu', mark, 201
 FUCHS, EDUARD, 42, 102
 Fukien province, 81, 108, 123, 127, 132
 'Fukien porcelain', 108, 123, 127, 132
 'fuku', mark, 204
 Fulham, 134
 funeral-vases, 38, 215
 FURUTA ORIBE, 182
 Fusan, 169
 G-mark, 202
 'Gabri wares', 87
 GALLOIS, HENRY C., 49, 57
 'Gangu', 60
 garden-seats, 104, 176
 'garlic vase', 112
 GARNER, H. M., 93
 garniture de cheminée, 157, 205
 GEMPIN, 181
 AL-GHAURI, Mamluk Sultan of Egypt, 96
 GHERARDINI, PÈRE, 141
 Ghoori Emperors of India, 96
 'Ghori ware', 96
 gilding, Chinese, 21, 125, 150, 172
 gilding, European, 159
 GILES, H. A., 190
 GILES, JAMES, 159
 glass, 16, 32
 glass, Chinese, 28, 153
 glaze, origin of Chinese, 17, 28
 glazes, 16-20
 gold pink, 19, 20, 151
 gold-lacquer repairs, 172
 'Gombroon wares', 156
 GORER, EDGAR, 130
 gorgon's head, 209
 GORODAYU-GO SHONZUI, 185
 gosu, 127
 'Gothic' scrolls, 53, 88
 GOTO SAJIRO, 187
 GOURDON, HENRI, 164
 Gow, LEONARD, 223
 grain-de-riz, see rice-grain
 grand feu, 17
 'grass-text', 193
 'graviata', 154
 GRAY, BASIL, 49, 113, 223
 'green Chün', 78
 green glazes, 19
 green enamel (Chia Ching), 125
 'green Lang yao', 144
 GROOT, J. J. M. DE, 40
 gros bleu, 144
 GROSSE, E., 225
 Hagi, 182
 hakeme decoration, 175, 182
 HALL, SIR DANIEL, 66
 hall-marks, 198
 HAMADA, KOSAKU, 27, 40
 HAMADA SHOJI, 189
 Han green glaze, 30-33, 50
 Han-period wares, 30, 35, 40
 hand-modelled pottery, 14, 26
 Hangchow, 55, 62, 64, 75, 76
 HANNOVER, EMIL, 203, 225
 HANOI, 60, 166
 HAO SHIH-CHIU, 92, 131
 HARADA, JIRO, 47
 HARADA, YOSHITO, 32
 hard-paste, 14
 hare-mark, 120, 126, 202
 head-rests ('pillows'), 206
 HEDLEY, GEOFFREY, 136
 HENTZE, CARL, 40, 215
 HERZFELD, ERNST, 95, 138
 HESSE, FRIEDRICH, 148
 HETHERINGTON, ARTHUR LONSDALE, 12, 30, 31, 64, 69, 70, 71, 74, 76, 82, 83, 114, 222
 HEYD, W., 60
 HIBBERT, ELOISE T., 141
 HIDEYOSHI, 100, 168, 175, 182, 183
 Higo province, 181
 HILDBURGH, WALTER LEO, 153
 HILDITCH, JOHN, 216
 'hill-censers', 31
 'hill-jars', 31
 HIPPISLEY, A. E., 222
 Hirado, 188
 HIRTH, FRIEDRICH, 38, 59, 94, 221
 historical outline, 5-10
 Hizen province, 181, 185, 187, 188
 Ho family, potters, 89
 Ho Chou, 80
 HO CHUNG-CH'U, 38
 'ho-ho' 206
 Hoang-ho, 5, 79
 HOBSON, ROBERT LOCKHART, 3, 221, and *passim*
 HOFMANN, FRIEDRICH H., 95, 96
 HOLME, CHARLES, 225
 HOME, SIR JOHN, Bt., 96, 120
 Honan province, 48, 64, 65, 68, 71
 Honan Fu, 68, 70
 Honan black glaze, 83
 Honan *temmoku*, 82
 HONEY, WILLIAM BOWYER, 32, 99, 105, 117, 141, 150, 159, 222
 Hong Kong, 28, 29, 154
 'hongs', 158
 horses, 211
 HOZEN, ZENGORO, 122
 'Hsi Ning', 79
 Hsi Wang Mu, 211
 Hsiang (Tz'ü Chou), 87, 89
 'Hsiang-fu', 72
 Hsiang-hu, 85, 91, 109, 146
 HSIANG YÜAN-P'ien, 23, 123, 219, 220
 Hsiao Hsien, 80, 86
 Hsiao-t'un, 26, 27
 HSIEH-CHU, 155, 199
 HSIEH HO, 21
 HSIEH MIN, Governor of Kiangsi, 92, 140, 220
 hsien hung, 113
 Hsing Chou, 38, 48, 57, 58
 Hsiu-nai-Ssü, 67, 75
 HSÜ CHIH-HENG, 150, 192
 HSÜ CHING, 55, 66, 67, 170, 219, 220
 Hsü Chou, 86
 Hsüan Chou, 80
 Hsüan Tê wares, 99, 108, 111, 114, 122, 123
 hu, 205, 206
 'Hu-kung ware', 131
hu-lu p'ing, 206
hu p'ing, 206
hu-t'ai yu, 206
 Hu-t'ien, 84, 85, 91, 106
 'Hu yin tao jên', 131
hua, 206
hua shih, 14, 144
 HUANG YI-CHENG, 114, 123, 220
 HUDSON, GEOFFREY F., 59, 97, 138, 141
hui ch'ing, 206
hui hui ch'ing, 111
 HUI MENG-CHEN, 137
hui pai, 206
hui-sê, 206
 HUI TSUNG, Emperor, 62
 HULAGU KHAN, 95
 hung, 206
 Hung Chih wares, 99, 117, 124, 129, 130
 Hung Chou (Nan-Ch'ang), 48, 84, 91
 'Hung Hsien nien chih', 155
 Hung Wu wares, 98, 106, 107, 111, 122
 HUNT, E. H., 96, 127, 159
 HYDE, J. A. LLOYD, 158
 I-CHING, 38
 I-chou, 44
 I MO-TZU, 134

INDEX

IBN BATTUTA, 60, 95, 96, 97
 IBN KHORDADBEH, 60, 166
 'Ido tea-bowls', 175
 Iga province, 181, 182
 'Imari, brocaded', 157, 186
 'Imari, Chinese', 157
 'Imari wares', 185
 Imbe, 182
 imitations of Chinese porcelain, 11, 51, 95, 120, 135, 136, 137, 138
 imitation of other materials in porcelain, 7, 19, 63, 68, 69, 140, 146
 impressed decoration, 20, 28, 174
 incised decoration, 20, 77, 79, 85, 128, 129, 130, 146, 161, 171
 Indo-China, 110, 160-166
 Indus Valley, 25
 inlaid decoration, 54, 88, 103, 172, 174
 Inuyama, 184
 invasions, 5, 62, 100
 iron, 17, 19, 20
 'iron body', 93
 'iron foot', 67
 iron-red, 20, 99, 125, 150
 'iron-rust' glaze, 145
 Irya, 184
 Ise province, 183
 Istanbul, Seraglio Museum, 96, 112, 137
 Iwaki province, 183
 IYEYASU, 182
 Izumi, 185
 JACKSON, SIR HERBERT, 51, 113, 114
 JACQUEMART, ALBERT, 140, 221
 jade, 7, 19, 39, 63, 68, 69
 jade-forms, 69
 'Jade Hall', mark, 127
 'jade' (mark), 201
 AL-JAHIZ, 47, 60
 'Jangu', 60
 'Jankguh', 60, 94
 Jao Chou, 91, 106
 'Jao Chou jade', 91
 jargon to be avoided, 24, 191, 205
 Java, 95
 JAYNE, HORACE H. F., 44
 Jehol, 56
 JENYNS, R. SOAME, 186
 Jesuits, 141
 'Jesuit china', 158
 jewellers, 12, 94, 157
 jigger, 15
 JOHN III OF PORTUGAL, 120

jolley, 15
 JONES, E. ALFRED, 120, 157
 JOUY, P. L., 169
 Ju Chou ware, 39, 64, 66, 71, 170
 ju-i, 206, 209
 juan ts'ai, 151, 206
 JULIEN, STANISLAS, 221

Kaga province, 183, 187
 Kagoshima, 185
 KAHLE, PAUL, 37, 38, 60
 K'ai-feng Fu, 62, 64, 65, 66, 67
 kaki temmoku, 83, 173, 174
 Kakiemon wares, 186
 'Kang-he', 191
 K'ang Hsi wares, 139-151
 K'ang Hsi blue-and-white, 147
 K'ang Hsi under-glaze red painting, 147, 148
 'K'ang Hsi yü chih', 152
 Kansu, 25
 'Kantu', 60
 KAO LIEN, 66, 75, 76, 92, 104, 123, 131, 219, 220
 kaolin, 13, 37
 KARABACEK, A. B., 164
 Karatsu, 181, 182
 KARLGREN, BERNHARD, 190
 KATO SHIROZAE MON, 180
 'Keen-long', 191
 Keishiu, 167, 169
 KENZAN, 21, 184, 203
 KERSHAW, F. S., 31
 Key-fret, 209
 KHAN KHANAN, 127
 'Khanfu', 60
 Khmer empire, 163
 Khorassan, 59
 Kianfu, 79, 84
 'Kian' temmoku, 84
 'Kiangnan Ting', 80, 132
 Kiangsi province, 48, 56, 64, 79, 81, 84, 90
 Kiangsu province, 135
 Kiangtu, 60
 Kiating, 80
 KING, WILLIAM, 120, 191, 223
 'kingfisher blue', 145, 206
 kinrande cha-wan, 125, 129
 kinuta seiji, 74
 Kioto, 183, 184, 185, 186, 188
 KISCH, B., 158
 'Kitchener bowl', 123
 Kiyomizu, 185, 188
 Ko wares, 75, 76
 Ko-ku Yao-lun, 220
 KO MING-HSIANG, 72

KO YÜAN-HSIANG, 72
 KOBORO ENSHIU, 183
 Kochi-yaki, 105, 166
 KOIGUMI, A., 32
 Korai, *see* Koryu
 Koryu period, 167
 Koryu wares, 169-174
 KOYETSU, 184
 KOZAN, MAKUZU, 188
 ku, 206
 KU T'AI, 220
 KU-YÜEH HSÜAN, 153, 200
 kua p'i lü, 206
 Kuan period, 66
 Kuan wares, 67, 68, 71
 'Kuan-Chün ware', 71
 Kuan-chung, 37, 58
 Kuan-yin, 210
 Kuangfu, 60
 Kuang Tsung, 89
 Kuangtung, 71
 Kublai Khan, 7, 79
 Kuei chi, 57
 kuei kung, 132
 k'uei-hua p'ing, 206
 k'uei hua wan, 206
 Kuluhsien, *see* Chü-lu Hsien
 KÜMMEL, OTTO, 43, 52, 223, 225
 KUNCKEL, JOHANN, 151
 Kun-ju, 167, 169
 k'ung-ch'iao lü, 206
 KUNG CH'UN, 136
 kuo p'an, 206
 Kutani, 21, 123, 126, 187
 Kuwana, 185
 KUO PAO-CH'ANG, 35, 37, 58, 77, 142, 143, 219, 221, 223
 Kweiki, 91
 kylin, 210

lac burgauté, 156
 lacquer wares, 33
 lacquer decoration, 131, 135, 156
 lacquer repairs, 172
 LAFFAN, W., 222
 LAN PU, 220
 LANE, ARTHUR, 53
 LANG SHIH-NING, 141
 LANG T'ING-CHI, 140
 lang yao, 144
 Lao-hsieh An Pi-chi, 220
 Lao Tzü, 210
 L'Astrée, 74
 lathe, 15, 106
 LATOURETTE, K. S., 141
 LAUFER, B., 26, 30, 31, 32, 40, 222

INDEX

LEACH, BERNARD, 12, 32, 101, 124, 171, 226
 lead-glaze, 16
 'leather hard', 15
 LE BLANT, E., 221
 LE MAY, REGINALD S., 95, 160
 Leeds-ware handles, 158
 'Lennard cup', 120
 'Leverton Harris cup', 120
 levigation, 14
li, 26
 LI CHI, Dr., 28
 Li-shui, 73
 LIANG SSÜ-YUNG, 27
lien, 30, 206
lien hua, mark, 201
lien-pan wan, 206
lien tzü, 108, 206
 lime as flux, 17
 Lin-ch'üan, 81, 91
 Lin-ju Hsien, 66
ling chih, 201, 206, 209
ling-hua hsi, 206
ling lung, 132
Liu-ch'ing Ji-cha, 93
 LIU family, potters, 86
 LIU KUEI-FEI, 67, 79
liu-li, 32
 Liu-t'ien Shih, 73
 LIU T'ING-HSÜN, 43
 LO CHÈN-YU, 86
 Lo-ching, 37, 58
 'loaf-shaped centre', 125
 Lohan, 44, 210
 'long Elizas', 207
 'lotus-pod' cup, 108, 111
 Lou-lan, 31
 Lowestoft, 158, 159
 LU Yu, 66, 67, 78, 220
 LU YÜ, 37
 LU KUEI-MÈNG, 55
luan ch'ing, 206
 'Lukin', 60, 166
lung, 206
 Lung Ch'ing wares, 99, 119, 126
 Lung-ch'üan, 56, 64, 72, 73, 137
 Lung-mén, 43
 Lung-pien, 60, 166
 Lungshan, 27
 'lustre-colour', 186
 'luting', 15
 LYLE, SIR THOMAS HAROLD, 160
 Macao, 138
 Ma-Chang, 25
 Ma-ts'ang hills, 106
 Ma Chün, 71
 MAHMUD OF GHAZNA, 94
 AL-MAKRIZI, 96
 MAKUZU KOZAN, 188
 Malabar Coast, 60
 Malay peninsula and islands, 95
 mallet - shaped vase (blue - and - white), 113
 mallet-shaped vase (celadon), 74
man-t'ou-hsin, 125
 Manchu Tartars, 139
 Manchurian tomb, 79
 'Mandarin porcelain', 157
 manganese, 19, 20
 MANZO NAKAO, 52, 55, 56, 67, 71, 73, 75, 76
 marbled wares, 54, 88, 136, 170, 174
 MARCO POLO, 60, 62, 95, 134
 MARIGNOLI, GIOVANNI DE', 62
 marks, Chinese, 22, 98, 116, 192
 marks, Japanese, 203
 MARQUET DE VASSELLOT, J. J., 222
 Martaban and 'Martabani', 95, 164
 MAS'UDI, 60
 'mat-markings', 26
 MATSUBAYASHI family, 182, 216
 MATSUMURA, Y., 55
 MAYER, W. F., 197, 211
 'Mazarin blue', 145
 'medicine-bottles', 208
mei hua, mark, 202
mei-hua p'an, 206
mei-jén, 207
mei k'uei, 207
mei p'ing, 206
mei-tzü ch'ing, 78
 Meissen, 11, 186
 MELLOR, J. W., 113
 Mesopotamia, export, 59
 metal-forms, 97, *see also* bronze- and silver-forms
mi-sé, 76, 207
 Mikawachi, 188
 Mikochi, 188
 'mille fleurs', 154
minai wares, 122
 Ming colour-glazed ware, 101-105
 Ming styles, 99-101
 'mirror black', 143
 mirrors, bronze, influence from, 55
mishima, 54, 172, 174, 181
mo hung, 207
 Mohammedans in China, 6, 97, 117
 'Mohammedan blue', 97, 111, 118, 219
 'Mohammedan scrolls', 117
 MOKUBEI, 188
 MONKHOUSE, W. COSMO, 221
 'monk's-cap jug', 108, 207
 monochrome glazes (Ch'ing), 143
 monochrome glazes (Ming), 114, 128, 129
 'moon-white', 72, 76, 145
 MORSE, E. S., 225
 mortuary wares, 40-45, 47, 48, 50
 mother-of-pearl inlay, 156
 MOTT, J. H., 12, 70
 moulding, 15
mu-tan, 207
 MU WANG, 211
 muffle-kiln, 19, 20
 MUTASIM, 47
 Nabeshima, 187
 Nagasaki, 185
 Nagato province, 182
 Nagoya, 181
 Nakamura, 183
 NAKAO, *see* MANZO
 Nan-ch'ang, *see* Hung Chou
 Nan-fêng Hsien, 81, 91
nan-Ting, 207
 'Nankin china', 147, 157
 'Nankin yellow', 145, 208
 Nan-shan (Kiangsi), 85, 91
 Nan-shan (Shensi), 32
 NAN TS'É-CHOU, 165
 Nara, 47, 170
nengo, 204
 Neolithic Period pottery, 25
neriage, 174
 New Hall, 158
 NICHOLS, H. W., 30, 36
 NIEN HSI-YAO, 140, 145
 Ning-po, 96
 NINSEI, 184, 203
 Nishapur, 59
 NOBUNAGA, 182
 NOMURA SEISUKE, *see* NINSEI
 'Northern celadon', 77, 170, 173, 174
 Northern Kuan ware, 67, 68
 'Northern Wei figures', 41, 42
 Nü-chén Tartars, 62
 Nur-ed-din, Sultan of Damascus, 74, 96
 Nuremberg enamellers, 151
objets trouvés, 192
 Obollah, 60
 Odo, 181
 OGATA SANSEI (SHINSHO) *see* KEN-ZAN
 Ohi, 183

INDEX

oil-spot glaze, 83
 OKAKURA KAKUZO, 179, 225
 Okawachi, 187
 Okochi, 187
 OKUDA SEIICHI, 33, 52, 121, 127, 225
 Omi province, 181
 OMURA SEIGAI, 47
 Onohara, 181
 opalescence in glazes, 70, 72, 161
 'orange-skin' glaze, 106
 ORIBE, FURUTA, 182
 'Ou, Eastern', 37
 OU TZÜ-MING, 93, 136, 137
 Owari province, 180, 181, 184
 oxidizing atmosphere, 17

pa-chi-hsiang, 207
pa-hsien, 207
pa-pao, 207
pa-pei, 207
pai-Ting, 79, 207
 Pai-t'u Chén, 80
 painting on pottery, 20, 21, 81, 176
 'painting in ink', 153
 Palembang, 95
 'palm-eyes', 106
 PALMGREN, N., 25
 Pan-Shan, 25
pan t'o t'ai, 207
 P'AN YO, 31
pao-shan-hai-shui, 207
pao-shih hung, 113
pao-yüeh p'ing, 207
 patterns used in decoration, 209
 'Pax Tatarica', 97
 'peach-bloom', 143, 144
 'peacock-green', 145
 pegmatite, 14, 144
pai, 207
 Pei-ping (Peking), 62, 71, 139, 141
 'Peking bowls', 154, 155
 PELLiot, PAUL, 22, 48, 219, 222
 P'êng Ch'êng, 83
 P'êng Chün-PAO, 80
 period-names, Chinese, 193
 period-names, Japanese, 203
 Persian *minai* wares, 122
 Persian export, 59, 129
 Persian Gulf, 60
 Persian influence, 49, 52, 86, 87, 88
 PERZYNSKI, FRIEDRICH, 117, 119, 121, 150, 192, 215
petit-feu, 19
 PETRUCCI, RAPHAEL, 173
petuntse, 13

Philippine Islands, 91, 96, 102, 110, 137, 160
 phoenix, 209
 Phoenix Hill, Hangchow, 75
 phosphate of calcium, 18, 70
 Pien Ching, 62
pien hu, 207
 'pilgrim flask', 54, 112, 207
 PILLEMENT, JEAN, 153, 159
 pillows, *see* head-rests
p'in-kuo ch'ing, 207
p'in-kuo hung, 207
p'ing, 207
 P'ing-yang Fu, 80
 pink, 19, 20
pi-sê ware, 55, 72, 170
 Pitsanulok, 163
 PLATT, JOHN, 169
 'plum-bloom green', 78
 plum-blossom (*Prunus*), 135, 147, 207, 210
 PLUMER, JAMES MARSHALL, 56, 73, 82
po-ku, 207
po-kung, 207
 Po-shan, 86, 89
Po-wu Yao-lan, 220
 'poison-dishes', 95
 POLO, MARCO, 60, 62, 95, 134
 porcelain, origin and development of, 13, 28, 35-39, 57, 58, 63, 91, 106
 Porcelain Pagoda, Nanking, 102
 porcellanous stoneware, *see* porcelain, development of
 Portuguese export, 120, 137
 Post Office spelling of Chinese place-names, 191
 potash, 17, 28
potiche, 207
 potter's wheel, 14, 26
 pottery as abstract sculpture, 21, 45
 DE POUOURVILLE, A., 164
 powdered blue, 144, 150
 P'Raya Nak'on P'rah Ram, 160
 PREISSLER family, 159
 'press-hand cups', 107
 PRIEST, ALAN, 153
 profile, 15, 107
 'proto-porcelain', 36, 54, 58, 163, 169
Prunus, *see* plum-blossom
 Pu-jen, 38, 39, 57, 63
 Pu-tai Ho-shang, 46, 210
 Pu-ti Ta-mô, 45, 210
 punch-bowls, 158
 puns, 210

purple-of-Cassius, 151
 Quadrants, Animals of the, 33, 210
 Quilon, 60, 95

RACKHAM, BERNARD, 53, 81, 169, 223, 224
raku, 183, 203
 RAPHAEL, OSCAR, 95, 160
 Rayy, 59
 READ, SIR CHARLES HERCULES, 160
 rebuses, 210
 red glazes and enamel pigments, 17, 20, 99, 125, 150
 red-and-green enamel-decoration, 64, 90, 100, 126, 128, 132, 135, 165
 reducing-atmosphere, 17
 refined wares, 213
 REICHWEIN, ADOLF, 153
 REIDEMEISTER, LEOPOLD, 41, 45, 56, 104, 115, 223
 reign-marks, 98, 193
 reign-names, 193
 Renaissance, European, 8, 98, 179
 'revolving vases', 153
 Rhages, 59
 rhinoceros-horn libation-cups, 135
Ri, *see* Yi
 RICCI, PÈRE MATTEO, 141
 'rice-grain work', 156
 ridge-tiles, 33
 RIKYU, SENNO, 182, 183
 RIVIÈRE, HENRI, 2, 182, 222, 225
 ROBB, WALTER, 91, 110, 160
 'robin's-egg glaze', 146
 'rock-of-ages pattern', 131
 ROCKHILL, W. W., 94
rococo style, 152
 Roman pottery, 32, 54
 roof-tiles, 58
 ROSTOVTEV, MICHAEL IVANOVITCH, 59
 rose-pink, 19
 ROSSETTI, DANTE GABRIEL, 147
rouleau vase, 149, 208
 roulette-work, 20, 28, 174
 'ruby-back plates', 154
 ruby glass, 151
 ruby-red, 146
 RÜCKER-EMBDEN, OSCAR, 33, 215, 222
 RUSSELL, CHARLES E., 223
 Saint-Cloud, 186
 St. Mark's, Venice, 95, 134
 SALADIN, Sultan of Egypt, 74, 96

INDEX

SALMONY, ALFRED, 33, 41, 222
 salt-glaze, 17, 182
 Samarkand, 59
 Samarra, 39, 47, 53, 55, 56, 58, 59, 73
 SAMSON, 217
san ts'ai, 52 (T'ang), 100, 103, 130, 131 (Ming), 149 (Ch'ing)
 Sanda, 188
sang-de-bœuf, 144
 SARRE, FRIEDRICH, 47, 120, 138
 Sasanian influence, 49, 52
 SATOW, SIR ERNEST, 160
 Satsuma province, 182, 185
 'Satsuma, brocaded', 177, 185
 SAUERLANDT, MAX, 12
 Sawankhalok, 160, 183
 SCHERZER, F., 12
 SCHMIDT, ROBERT, 45, 222
 SCHMITT, ERICH, 38
 SCHWARTZ, W. L., 183
 seal-characters, 193
 SEBASTIAN, ERROLL GRAHAM, 160
 'secret colour', 55
 'secret decoration', 20, 128, 135
seiji, 207
 SELIGMAN, CHARLES GABRIEL, 28
 SELIM I, Ottoman Sultan, 96
sēng-mao hu, 207
 SENNO RIKYU, 182, 183
 Seraglio Museum, Istanbul, 96, 112, 137
 Seto, 180, 181, 182, 183, 188
 Settsu province, 188
 'seven-bordered plates', 154
sgraffiato decoration, 20, 87, 101, 174
sha t'ai, 207
 SHAH ABBAS THE GREAT, 129, 138
 Shan Buddhist sect, 7, 62, 210
shan shui, 207
shan-yü ch'ing, 207
shan-yü huang, 207
 Shang-Yin pottery, 25-28
 Shantung province, 27, 86, 88
 Shao-hsing, 55
 shapes, 15, 16, 205
 SHAW, SIMEON, 23, 219
shē-p'i lü, 207
 Shekwan, *see* Shihwan
 Shén-hou Shan, 82
 Shén-té Hall, 155, 198, 200
 Shiba, 188
 Shidoro, 183
 Shigaraki, 181, 182
 SHIH TA-PIN, 137
 SHIH TSUNG, Emperor, 65
Shih-wu Kan-chu, 220
 Shihwan (Canton), 72, 78, 127
 SHINO IENOBU, 181
 ships, European, depicted, 158
Shiragi, *see* Silla
 SHIROZAEMON, 180
 SHOMU, Japanese Emperor, 47
 SHONZUI, 185
 'shop-marks', 202
 Shōsōin, Nara, 47, 50, 51, 55, 170
 Shou Chou, 48, 78
 Shou Lao, 211
shou characters, 125, 209
 Showchow, 78
 SHU family, potters, 79
shu fu wares, 91
 SHUKO, 182
Shuo Wēn, 35
 Siamese market, 159
 Siamese wares, 160-164
 SILCOCK, ARNOLD, 38
 silica, 13
 silk, export of, 32, 59
 Silla period, 167
 Silla wares, 169
 silver-forms, 49, 52, 53, 120, 134, 138, 157, 158
 silver mounts, 12, 133
 silversmiths, 12, 158
 'Sin-as-Sin', 95
 Sind, 60
 'Sin Kalan', 95
 SIRÈN, OSVALD, 27
 Six Dynasties wares, 37, 41
 'skinned' wares, 213
 slip, 13, 18, 20
 slip decoration, 88, 107, 129, 132, 146; *see also* *sgraffiato* and inlaid decoration
 slipware, English, 189
 SMITH, W. HARDING, 179
 'slow wheel', 14, 25
 snuff-bottles, 155
 soapstone, 144
 soft-paste porcelain, 11, 14
 'soft-paste', Chinese, 14, 143, 144, 148
 Sogdiana, 59
 SOLEIMAN THE MAGNIFICENT, Ottoman Sultan, 96
 SOLEYMAN, 38, 47, 60
 Soma, 183
sometsuke, 121, 127
 Song-do, 167
 Soochow, 103, 105
soufflé blue, 144
soufflé red, 144
 steatite, 144
 Southern Kuan ware, 75, 76
 SOWERBY, A. DE C., 25
 Ssü Chou, 80
 Ssü Wa, 25
 stamping, 20, 28, 174
 steatite, 14
 STEIN, SIR AUREL, 31, 43, 47, 49, 50, 54
 stencilling, 128
 stoneware, development of, *see* porcelain, origin and development
 Su Chou, 80
su-ma-ni, 111
su-ni-po, 111
 subjects of the decoration, 209
 Sui Dynasty, 38
 SUI CHENG, 43
sui ch'i yao, 207
sui wēn, 207
 Sukothai, 160
 Sung period, general character, 7, 62, 63
 Sung glazes, 63-92
 Sunkoreku, 164, 183
 swastika, 201, 209
 'Swatow wares', 21, 100, 108, 123, 127, 129, 131, 132, 185
 symmetry and its absence, 16, 21
 Syrian export, 32, 60

ta ch'ing, 144
Ta Kuan period, 92
ta lü, 207
 Ta-yi, 48, 58, 80
 Tadeno, 185
 Taiku, 169
 T'ai-ping rebellion, 10, 142
 TAKAKUSU, J., 38
 Takatori, 181
 Tamba, province, 181
 Tamo, *see* Pu-ti Ta-mô
tan ch'ing, 207
tan pai, 207
tan p'ing, 207
 T'ang figures, 42-45
 T'ang Dynasty wares, 47-60
 T'ang tradition, 58
 T'ang Chou, 67
 T'ANG YING, 22, 63, 67, 85, 92, 140, 142, 145, 146, 153
 T'ang Ying's list, 118
 TAO HUNG-KING, 38
 Tao Kuang wares, 124, 130, 155
 TAO YIN-CHÜ, 38
 TAO YÜ, 38
 Taoism, 3, 4, 31

INDEX

Taoist doctors, 37, 38
 'Taoist hidden in a pot', 131
 Taoist subjects, 210
t'ao, 207
T'ao Lu, see *Ching-tê Chên T'ao Lu*
T'ao Shuo, 219, 220
t'ao t'ieh, 207, 209
T'AO TSUNG-I, 220
Tê-hua, 85, 100, 108, 123, 127, 132-135
 Tea-Ceremony, 'Chinese', 136
 Tea-Ceremony and Tea-Masters, Japanese, 83, 94, 136, 175, 179 to 183
 'tea-dust' glaze, 145, 206
 teapots, 135-136
temmoku, 82, 83, 84, 173, 174, 180
 'Temple of Heaven blue', 102, 144
 templet, 15, 107
T'eng Chou, 67
 AL-THA'ALIBI, 94
Th'ai Kingdom, 163
 Than Hoa, 164
 THORPE, W. A., 210, 211
 Three Abundances, 210
 'three-coloured decoration' (*san ts'ai*), 52 (T'ang), 61 (Sung), 100, 103, 130, 131 (Ming), 149 (Ch'ing)
 Three Friends, 210
 throwing, 14, 15
 Ti wares, 75
t'ieh hsiu, 207
T'ien Ch'i wares, 100, 126, 131
t'ien ch'ing, 207
t'ien lan, 207
T'ien-mu Shan, 82
t'ien pai, 108
 'tiger-skin glaze', 149
 tile-end, 33
 tin-glaze, 17
ting, 201 (mark), 207
 Ting Chou wares, 38, 48, 57, 64, 65, 78, 82, 83, 86, 173
 Ting ware, black, 82
 Ting ware, 'purple' or 'red', 83, 173
 'Ting, Southern', 57
 'Tingui', 95
t'o ta'i, 107
tobi seiji, 74
 Tokyo (Yedo), 184, 188
 Tomb-wares, 40-45, 47, 48, 50
 TOMIMOTO KENKICHI, 189
 Tongking, 60, 164
 Tosa province, 181
 TOSHIRO, 180

Totomi province, 183
tou ts'ai, 123, 152, 155, 187
 TRADESCANT, JOHN, 102
 'Transitional' blue-and-white, 121, 138
 'Transitional' enamelled wares, 127
 transmutation glazes, 69, 75, 144
 'Trenchard bowl', 120
 Tripolje, 25
Ts'AI HSIANG, 82
Ts'ANG YING-HSÜAN, 139, 144, 145
Ts'AO CHAO, 220
 TSCHIRNHAUSEN, EHRENFRIED WALTER VON, 134
Ts'ui, 'MR.', 115, 116, 123, 124, 131, 217
 TU FU, 48
tsun, 207
Tsun-shêng Pa-chien, 220
ts'ung, 207
ts'ung-ts'ui ch'ing, 207
 TU YÜ, 37
t'u Ting, 79
 tubular kiln-supports, 162
 TUDOR-CRAIG, SIR ALGERNON TUDOR, 158
 Tun-huang, 31, 47, 50
 tung ware, 77
 T'ung Chih wares, 142
tung ch'ing, 77
 Tung Kwan, 28
 Tung Ou, 37
 T'UNG, 219
 Turfan, 43
 Turkestan, 59
 Turkish earthenware, 137
 turning, 15
 turquoise-blue or -green glaze, 19, 64, 102, 145
 turquoise glaze, painting in black under, 86, 89, 90
 AL-TUSI, 95
tz'u, 13, 31, 35
tz'u chin, 145
 Tz'u Chou and Tz'u Chou types, 35, 48, 58, 61, 80, 82, 86, 87, 101
 Uji, 182
 UMEHARA, S., 27
 D'URFÉ, HONORÉ, 74

Venice, Treasury of St. Mark's, 95, 134
 VERBIEST, PÈRE FERDINAND, 141
 VIGNIER, CHARLES, 1, 2, 182, 222
 VISSER, HERMAN F. E., 33
 VOGT, GEORGES, 12

vogue of Chinese porcelain, 11-1
wa wa, 207
 WADE, SIR THOMAS, 190
 WALEY, ARTHUR, 21, 37, 66
wan, 207
 Wan Li wares, 99, 119, 126, 130, 131, 132
 WANG SHOU-MING, 89
 WANNIECK, L., 79
 WARD, ROBERT, 70
 WARHAM, ARCHBISHOP, 96
 WARNER, LANGDON, 222
 WARNER, LORRAINE D'O., 59, 171
 Warring-States Period wares, 27, 29
 WATANABE KOI, 225
 WAY, HERBERT W. L., 159
 WEDGWOOD, JOSIAH, 12
 'Wei Dynasty figures', 42
 Wei Hsien, 86, 88
wen, 207
 Wêñ Chou, 96
 WÊN SHOU-CH'ENG, 43
 Western influences, 32, 49, 52, 54, 153
 WHISTLER, J. A. McN, 147
 white, opaque enamel, 21, 152
 white ware and porcelain, development of, 27, 38, 57, 58, 78, 91, 106
 WILDE, OSCAR, 147
 'willow pattern', 159
 WINKWORTH, STEPHEN D., 223
 WINKWORTH, WILLIAM WILBERFORCE, 112, 186
 'winter-green', 77
 Wood, Ralph, wares, 149
 Worcester, 186
wu chin, 145
 Wu Chou, 48
 WU GIN-DING, 25, 26, 27, 218
 WU LAI-HSI, 71, 113, 114, 140, 223
wu ni, 82
 WU SAN-KUEI, 139
 WU TÊ, Emperor, 38
 WU TI, Emperor, 31, 32, 34
wu ts'ai, 126, 149
 WU-WEI, 131

ya pai, 207
ya-shou pei, 107
yaki, 208
 YAMADA CHISABURO, 153
 YAMANAKA SADAJIRO, 188, 222
 Yamashiro province, 182, 183
 YANAGI, MUNHEYOSHI (later SOETSU), 168, 188, 224

INDEX

Yang Ch'êng, 86
 Yang-chiang Hsien, 72
 Yang Chou, 60, 94
 'Yang-ju', 60
 Yang-shao, 25, 26
yang ts'ai, 151
yao, 208
 Yao Chou, 67, 80
yao pien, 208
yao p'ing, 208
 YASUNOSUKE FUKUKITA, 179
 Yatsushiro, 181
 Yedo, 184, 188
yegorai, *see egorai*
 yellow glazes and enamels, 17, 19,
 145, 146, 149
 'yellow, Imperial', 145
 'yellow, spotted', 149
 Yellow River, 5, 79
 Yemen, 165
 Yen Chia-chüang, 89
 'yen yen', 208
 YETTS, W. PERCEVAL, 27, 28, 33, 42,
 209, 211, 215, 219
 Yi Dynasty, 168
 Yi, Prince, Museum, 169
 Yi wares, 174
 Yi-hsing ware, 93, 135-137
yin-yang, 209
ying ch'ing, 84, 85, 156, 173
ying pai, 208
 Ying-tzü Hsien, 32
 Yin-hsü, 26
 Yo Chou (Hunan), 48
 Yo Chou (Shensi), 86, 89
 YOSHIMASA, Ashikaga *Shogun*, 182
yu, 208
yü, 201
yu-ch'ui p'ing, 208
yu hung, 208
 Yu-tz'u Hsien, 80
 Yü-hang, 76
 Yü Hsien, 68
yü-hu ch'un p'ing, 208
yü t'ang chia ch'i, 127
 Yü-yao Hsien, 55, 73
 Yüan Dynasty ware, 61
 'Yüan ware', 70
 YÜAN SHIH-K'AI, 155
Yüan Yu, 74
 Yüeh Chou wares, 36, 37, 38, 39,
 48, 55, 56, 57, 72, 96, 170
yüeh pai, 145, 208
 YULE, SIR HENRY, 63
 Yün-kang, 42
 Yung Chêng wares, 58, 64, 92,
 124, 140-154
 Yung Chêng archaistic wares, 64,
 92
 Yung Chêng blue-and-white, 148
 'Yung Chêng yü chih', 153
 Yung Lo wares, 56, 79, 84, 99,
 107, 122, 143
 ZAHN, R., 32
 'Zaitun', 60, 95, 133
 Zanzibar, 95
 Zen Buddhist sect, 7, 82, 179, 210;
 see also Shan
 ZENGORO HOZEN, 122
 Zeze, 181
 ZIMMERMANN, ERNST, 45, 57, 96,
 112, 185, 222, 223

THE PLATES

CHINA

plates 1 to 144

INDO-CHINA

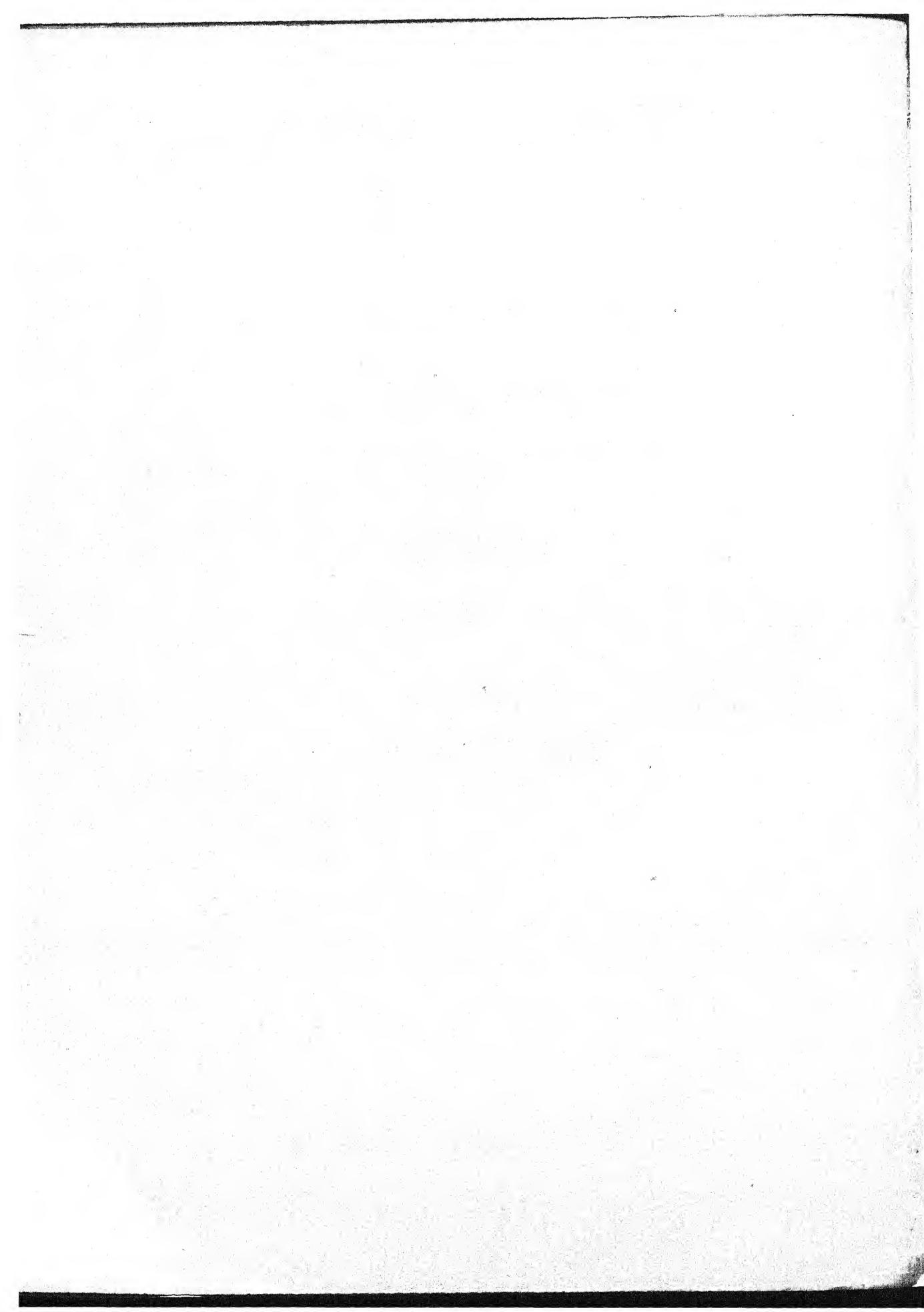
plates 145 to 148

COREA

plates 149 to 168

JAPAN

plates 169 to 192

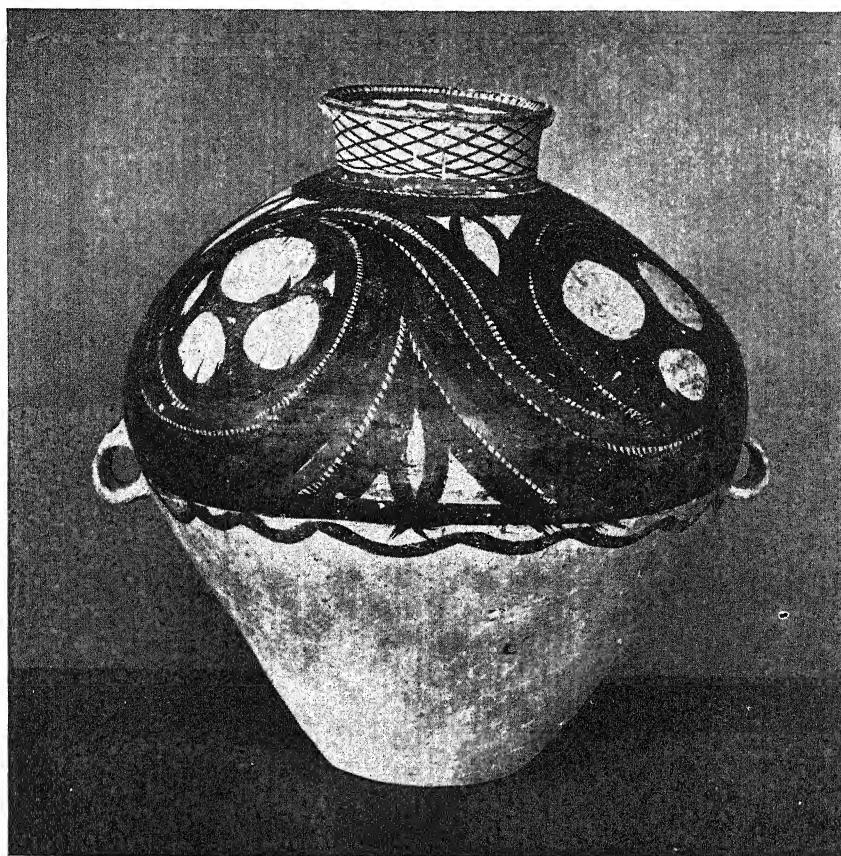


CHINA

PLATES

LIST OF PLATES

- 1 Pre-historic urn and Shang-Yin jar.
- 2 Chou earthenware.
- 3 Late Chou stoneware.
- 4-6 Han earthenware.
- 7-10 Han and later stoneware.
- 11 Early stoneware, 3rd-7th centuries.
- 12-17 Tomb-figures
- 18 T'ang earthenware.
- 19 T'ang porcellanous stoneware.
- 20-27 T'ang earthenware.
- 28 T'ang marbled ware.
- 29-31 T'ang porcelain.
- 32 Yüeh wares.
- 33 T'ang porcelain.
- 34-36 Sung celadon wares.
- 37 Northern celadon wares, Sung.
- 38, 39 Lung-ch'üan celadon, Sung.
- 40 'Ko' and Ju wares, Sung.
- 41 Kuan and 'Ko' wares Sung.
- 42 Ju wares, Sung.
- 43 18th century copies of Sung wares.
- 44-47 Chün wares, Sung.
- 48 'Soft Chün' and Canton wares.
- 49 Canton ware.
- 50, 51 Temmoku wares, Sung.
- 52-55 Honan wares, Sung.
- 56-58 Ting wares, Sung.
- 59 'Kiangnan' Ting ware.
- 60, 61 Ying ch'ing wares, Sung.
- 62-70 Tz'ü Chou types, Sung and later.
- 71 Chü-lu Hsien types, Sung.
- 72-75 Tz'ü Chou painted types, Sung and later
- 76, 77 Ming colour-glazed earthenware.
- 78, 79 Ming 'three-coloured' stoneware.
- 80, 81 Jars from Borneo, Ming.
- 82 Peasant ware. Ming or later.
- 83 Stoneware bath, 17th century (?).
- 84 Earthenware figure dated 1484.
- 85 White and blue-painted ware, Ming.
- 86-92 15th century blue-and-white.
- 93-96 Ming blue-and-white.
- 97-99 Late Ming blue-and-white.
- 100 Pot and bowl, red glaze, 15th century.
- 101 Painting in copper red, 15th century.
- 102, 103 Ch'êng Hua enamelled porcelain.
- 104-107 Monochrome glazed porcelain, Ming.
- 108, 109 Wares enamelled on the biscuit, Ming.
- 110 Early Ming blue-and-white jar.
- 111 Jar painted in red and green, late Ming.
- 112, 113 Painted wares, Ming.
- 114, 115 Export wares, late Ming.
- 116 K'ang Hsi black and copper-red glazes.
- 117 White and 'peach bloom' wares, 18th century.
- 118 Black, brown and violet glazed wares, 18th century.
- 119 Green glazed wares, 18th century.
- 120, 121 K'ang Hsi blue-and-white.
- 122 K'ang Hsi painting in underglaze red.
- 123 K'ang Hsi, painting in blue and red.
- 124 K'ang Hsi blue-and-white.
- 125 K'ang Hsi *famille verte*.
- 126 K'ang Hsi powdered-blue vase.
- 127 K'ang Hsi *famille verte*.
- 128 K'ang Hsi enamelling on the biscuit.
- 129 K'ang Hsi *famille noire*.
- 130 Early *famille rose*, 18th century.
- 131 Late K'ang Hsi and Yung Chêng wares.
- 132 Ch'ien Lung monochromes.
- 133 Yung Chêng blue-and-white.
- 134-138 18th-century enamelled porcelain.
- 139 Porcelain with European subjects.
- 140 Wan Li wares with openwork.
- 141 Yi-hsing stoneware.
- 142-144 Tê-hua wares ('blanc-de-Chine')



Earthenware

Plate 1 (a) PRE-HISTORIC. From Kansu. Ht. $15\frac{1}{4}$ in. *Victoria & Albert Museum*. Page 25
(b) SHANG-YIN. From An-yang. Ht. $6\frac{3}{8}$ in. *Professor W. Perceval Yetts*. Page 26



Unglazed earthenware

Plate 2 (a) CHOU. Ht. 6 in. *Benson Collection*. Page 26

(b) CHOU. Ht. 9 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 26

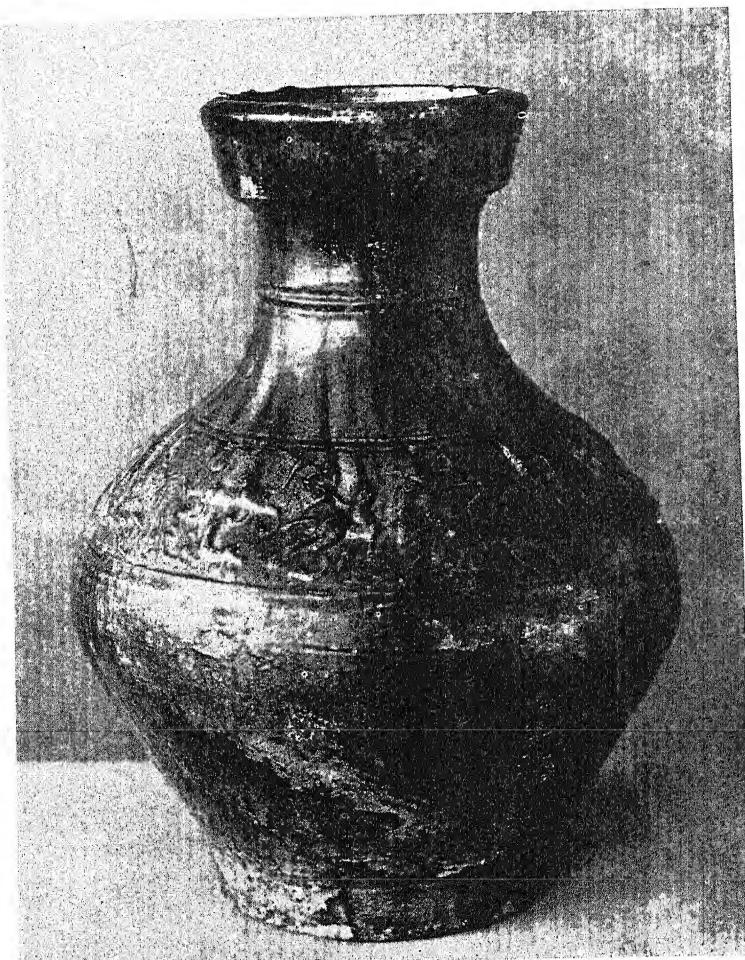
(c) LATE CHOU. Ht. 8 $\frac{3}{4}$ in. *Victoria & Albert Museum*. Pages 26, 27, 28



Glazed stoneware

Plate 3 (a) PERHAPS 3RD CENTURY B.C. Ht. $10\frac{3}{4}$ in. Page 29
(b) 3RD CENTURY B.C. OR LATER. Ht. $5\frac{1}{2}$ in. Page 29

Victoria & Albert Museum



Green-glazed earthenware

Plate 4 (a) HAN. Ht. 5 $\frac{5}{8}$ in. *H.R.H. The Crown Prince of Sweden*. Pages 31, 36
(b) HAN. Ht. 14 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 31



Green-glazed earthenware

Plate 5 (a) HAN, green-glazed earthenware. Ht. $10\frac{1}{4}$ in. Page 33

(b) HAN, unglazed earthenware. Diam. $7\frac{1}{8}$ in. Page 33

Victoria & Albert Museum



Plate 6 (a) HAN, green-glazed earthenware. Ht. $12\frac{3}{4}$ in. Page 31

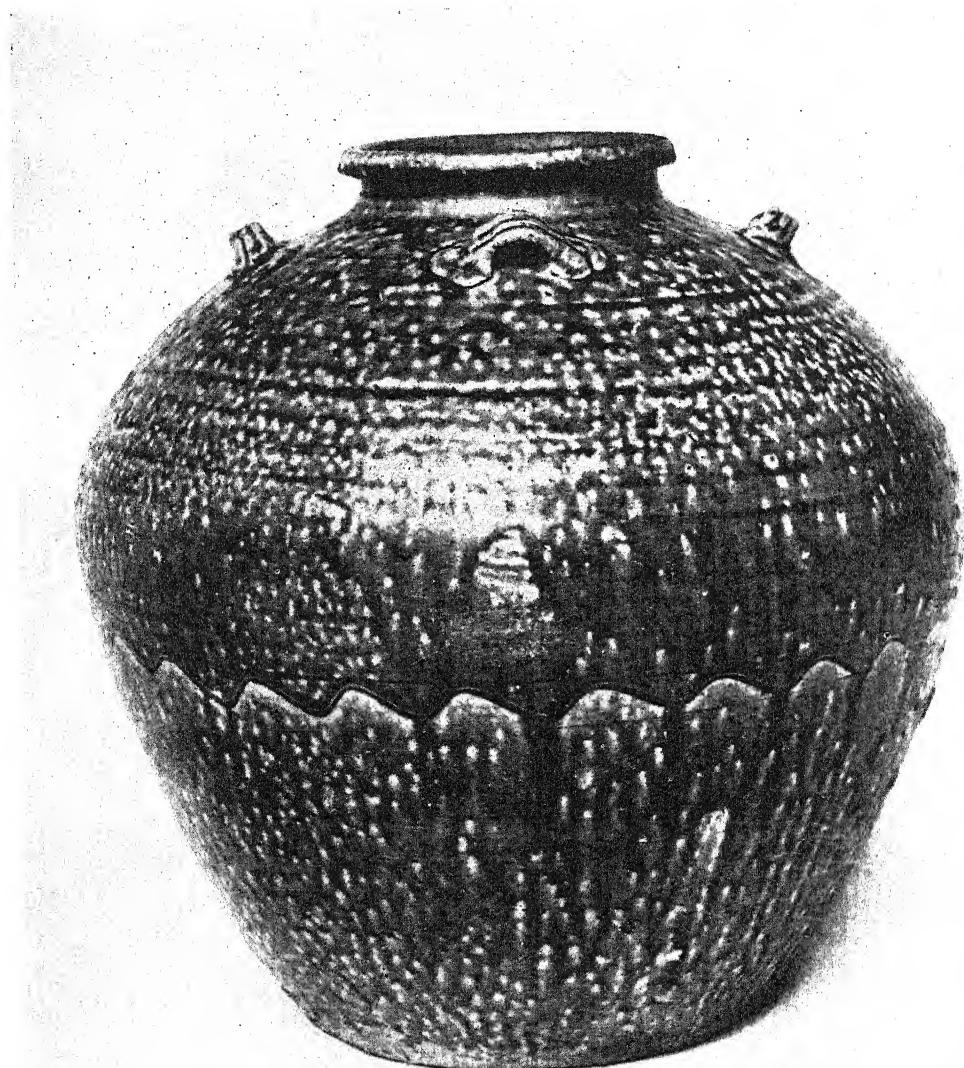
(b) HAN, painted unglazed earthenware. Ht. $15\frac{1}{4}$ in. Page 33

(c) PROBABLY T'ANG, painted unglazed earthenware. Ht. 14 in. Page 50

Victoria & Albert Museum



Glazed stoneware ('proto-porcelain')
Plate 7 3RD CENTURY. Ht. $13\frac{1}{2}$ in. *Victoria & Albert Museum*. Pages 35, 36



Glazed stoneware ('proto-porcelain')

Plate 8 3RD CENTURY OR LATER. From Corea. Ht. 17 in. Pages 35, 36, 38, 169
Prince Yi Museum, Seou



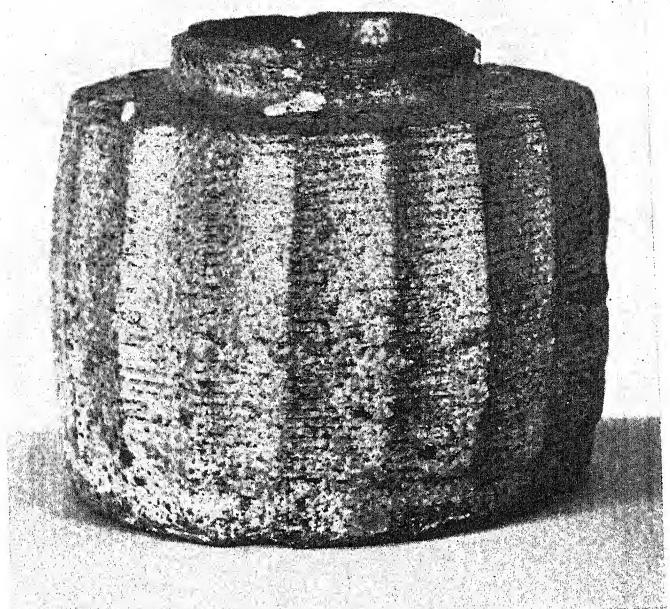
Glazed stoneware ('proto-porcelain')

Plate 9 3RD CENTURY OR LATER. From Corea. Ht. 15 in. Pages 35, 36, 38, 169
Prince Yi Museum, Seoul



Glazed stoneware ('proto-porcelain')

Plate 10 3RD CENTURY. Ht. 12 $\frac{3}{4}$ in. *Victoria & Albert Museum*. Pages 35, 36



Glazed stoneware

Plate 11 (a) PERHAPS HAN. Ht. $6\frac{1}{2}$ in. Page 36
(b) 7TH CENTURY. Ht. $7\frac{1}{2}$ in. Pages 38, 57, 60

Victoria & Albert Museum

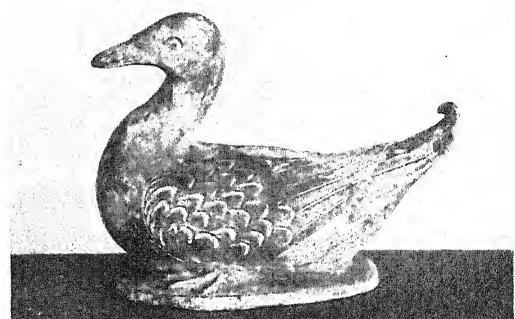
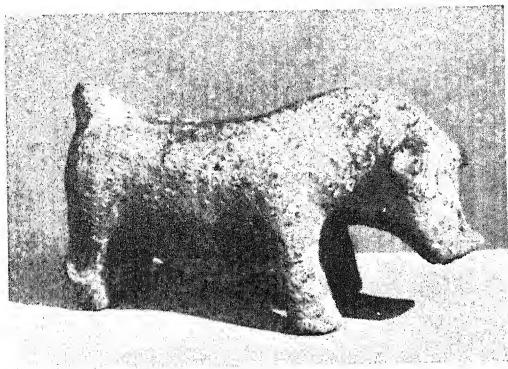


Plate 12 (a) HAN, green-glazed. L. $5\frac{5}{8}$ in. *British Museum*. Pages 30, 41
(b) 6TH OR 7TH CENTURY. Unglazed, painted. Ht. $7\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 42
(c) T'ANG, lead glazed. Ht. $12\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 43

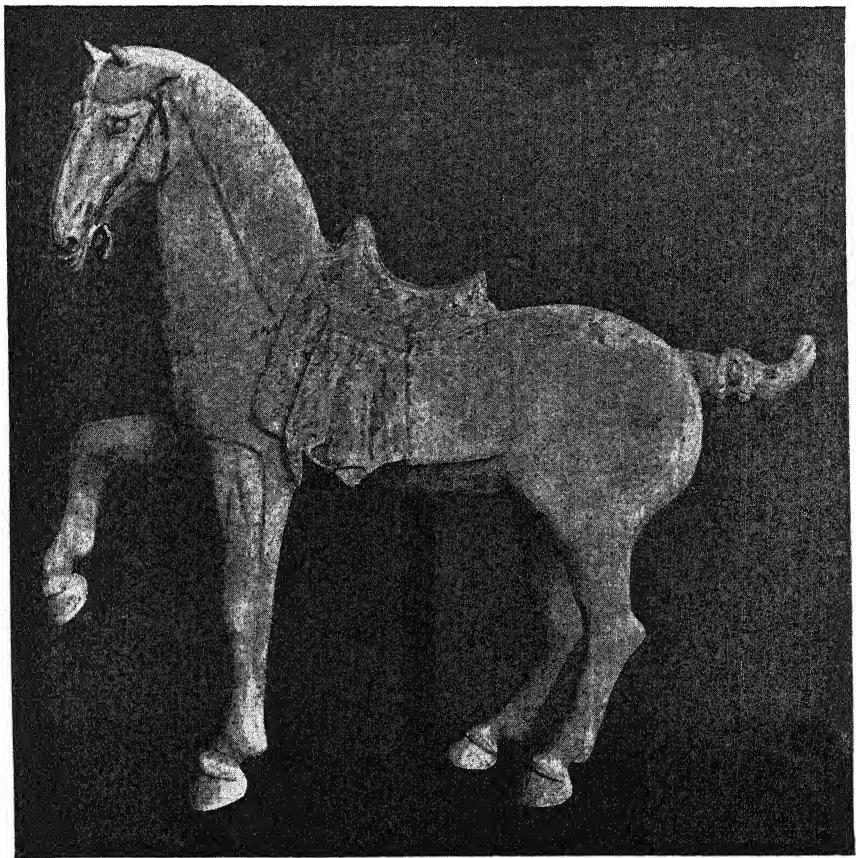
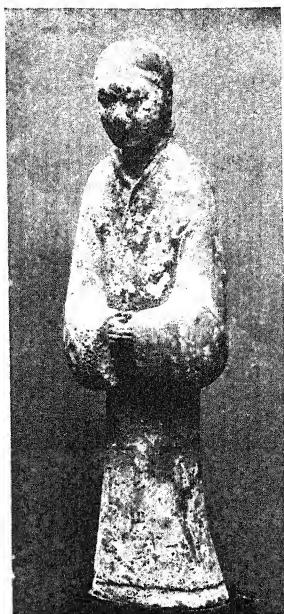
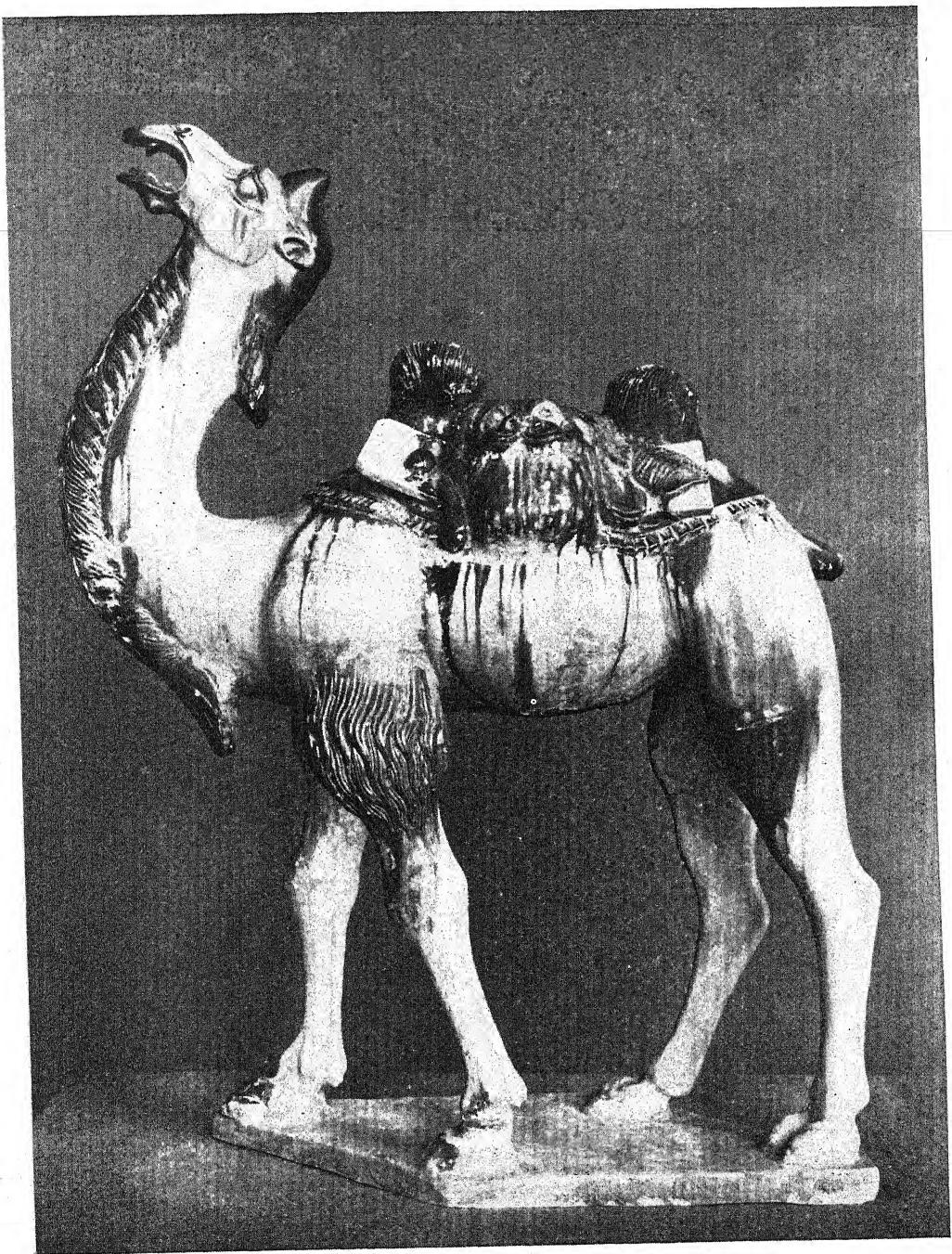


Plate 13. (a) T'ANG. Ht. 5 in. *Victoria & Albert Museum*. Page 43
(b) 6TH OR 7TH CENTURY. Ht. 17½ in. *Victoria & Albert Museum*. Page 42
(c) T'ANG. Ht. 7¾ in. *Professor and Mrs. C. G. Seligman*. Pages 43, 44
(d) T'ANG. Ht. 20½ in. *Victoria & Albert Museum*. Page 44

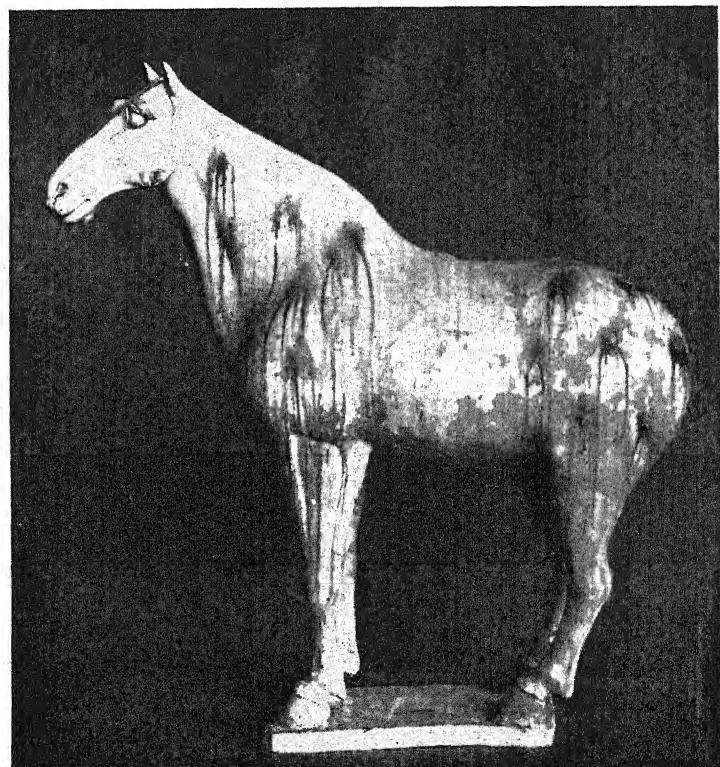
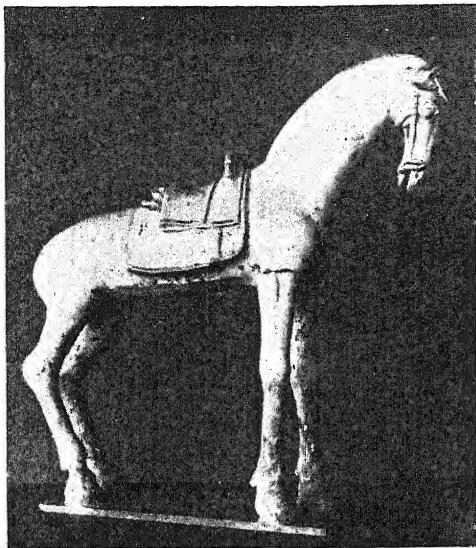


Glazed earthenware

Plate 14 T'ANG. Ht. 37½ in. *Victoria & Albert Museum*. Page 44



Glazed earthenware
Plate 15 T'ANG. Ht. 33 in. *British Museum*. Page 44



Glazed earthenware

Plate 16 (a) T'ANG. Ht. 18 in. *Victoria & Albert Museum*. Page 44
(b) T'ANG. Ht. 21½ in. *Benson Collection*. Page 44
(c) T'ANG. Ht. 31½ in. *British Museum*. Page 44



Glazed earthenware
Plate 17 T'ANG OR LATER. Ht. $41\frac{1}{4}$ in. *Pennsylvania University Museum*. Page 44

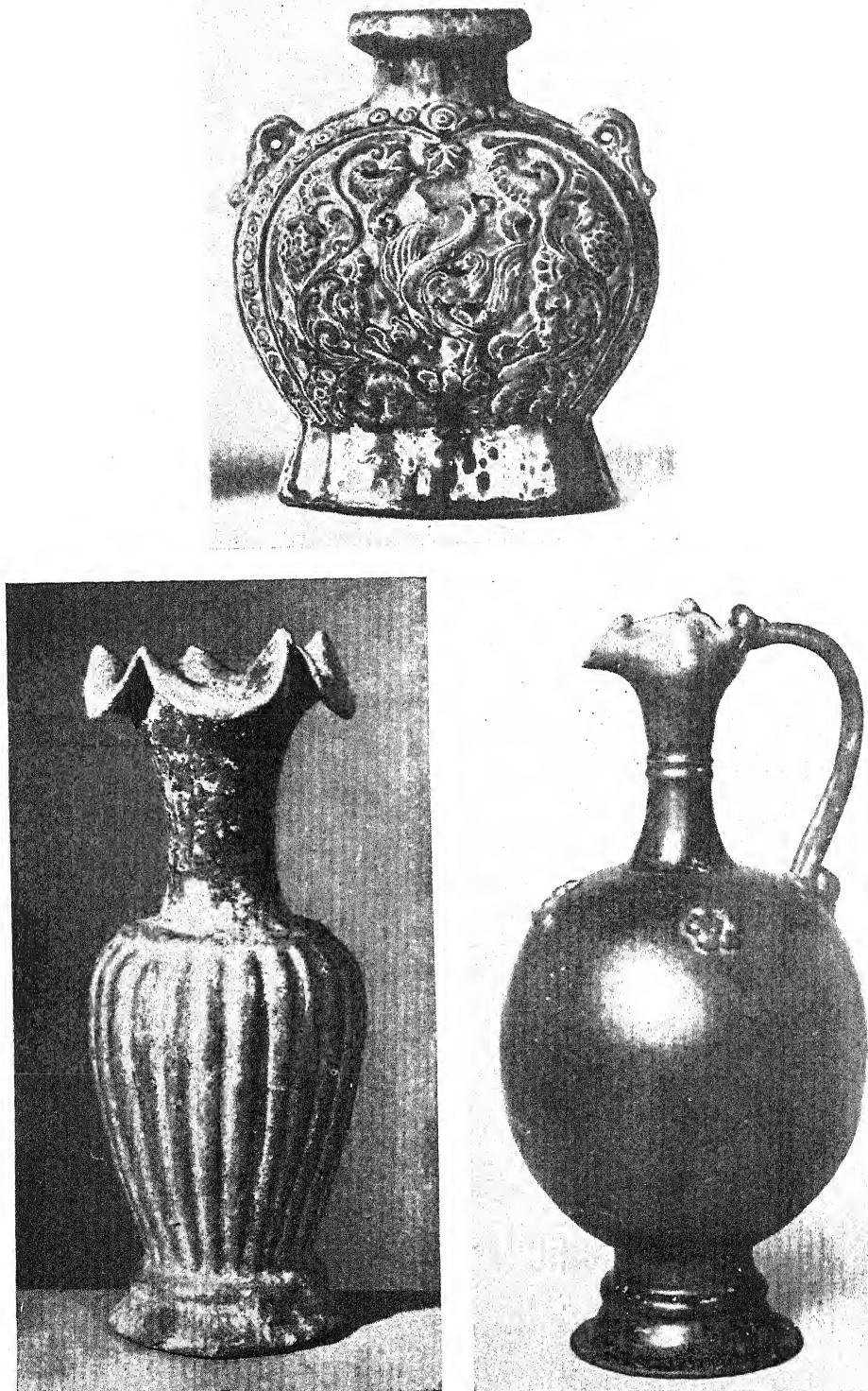
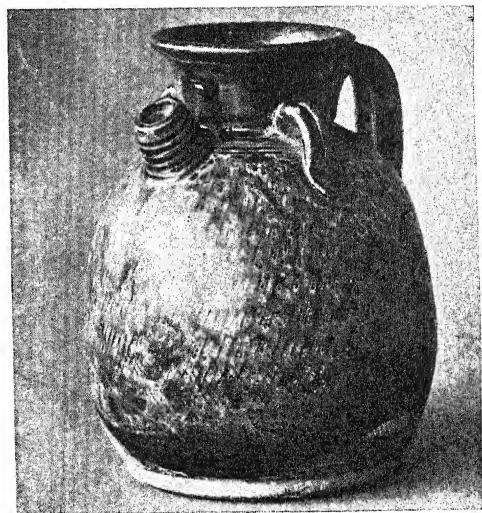


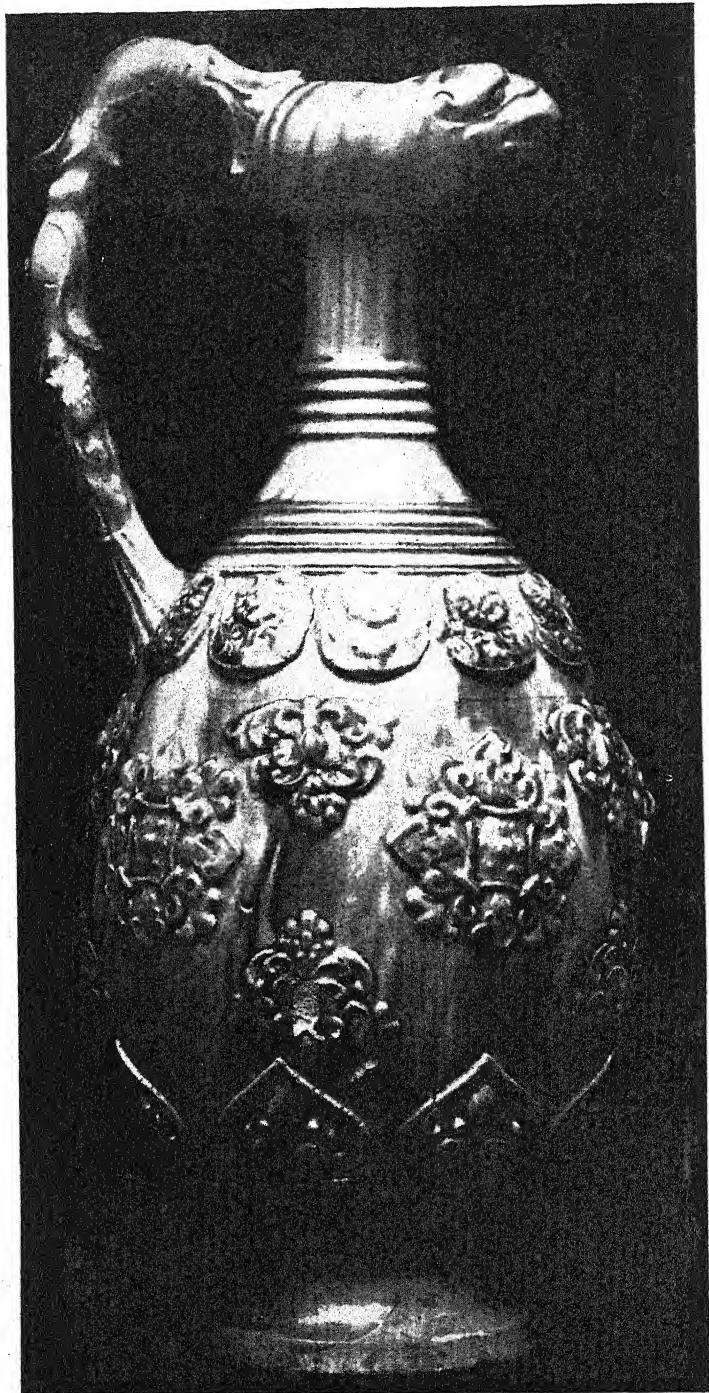
Plate 18 (a) T'ANG OR EARLIER, brown-glazed stoneware. Ht. 9 $\frac{1}{2}$ in. *British Museum*. Page 54
(b) T'ANG, green-glazed earthenware. Ht. 14 $\frac{7}{8}$ in. *Sir Neill Malcolm*. Page 51
(c) T'ANG, black-glazed earthenware. Ht. 14 in. *British Museum*. Pages 49, 52



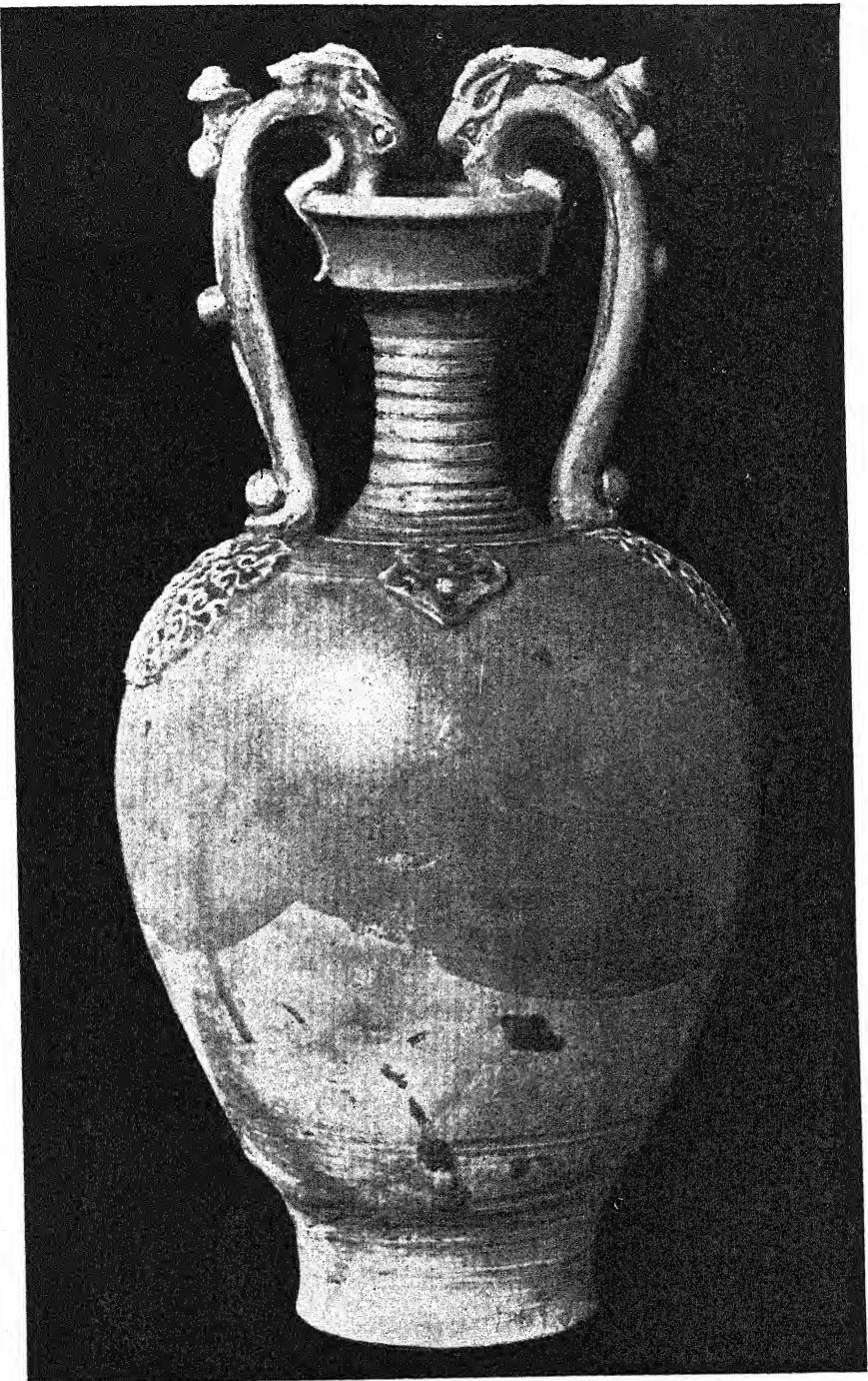
Porcellanous stoneware

Plate 19 (a) T'ANG. Ht. $10\frac{1}{8}$ in. Page 57
(b) T'ANG. Ht. $6\frac{1}{2}$ in. Pages 49, 55
(c) T'ANG. Ht. $5\frac{1}{2}$ in. Pages 49, 55

Victoria & Albert Museum

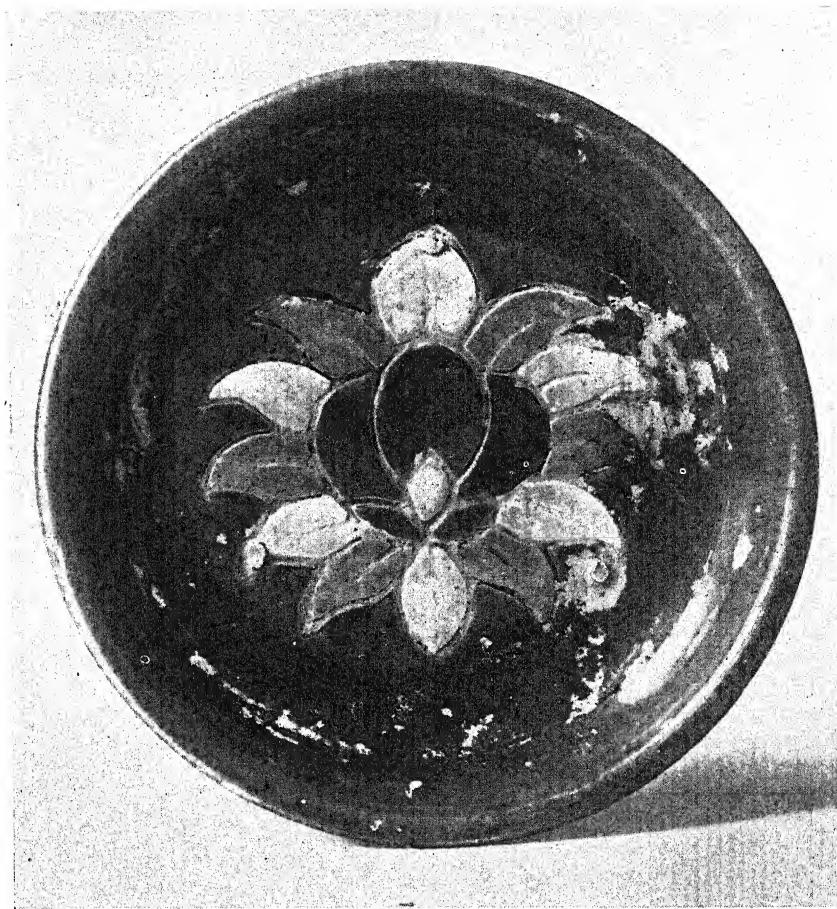
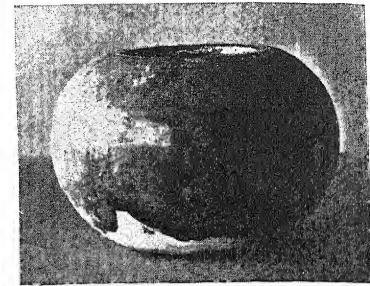
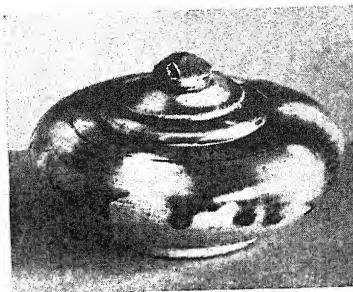
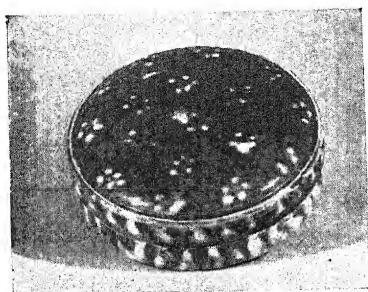


Glazed earthenware
Plate 20 T'ANG. Ht. 15 in. *L. Wannieck*. Page 52



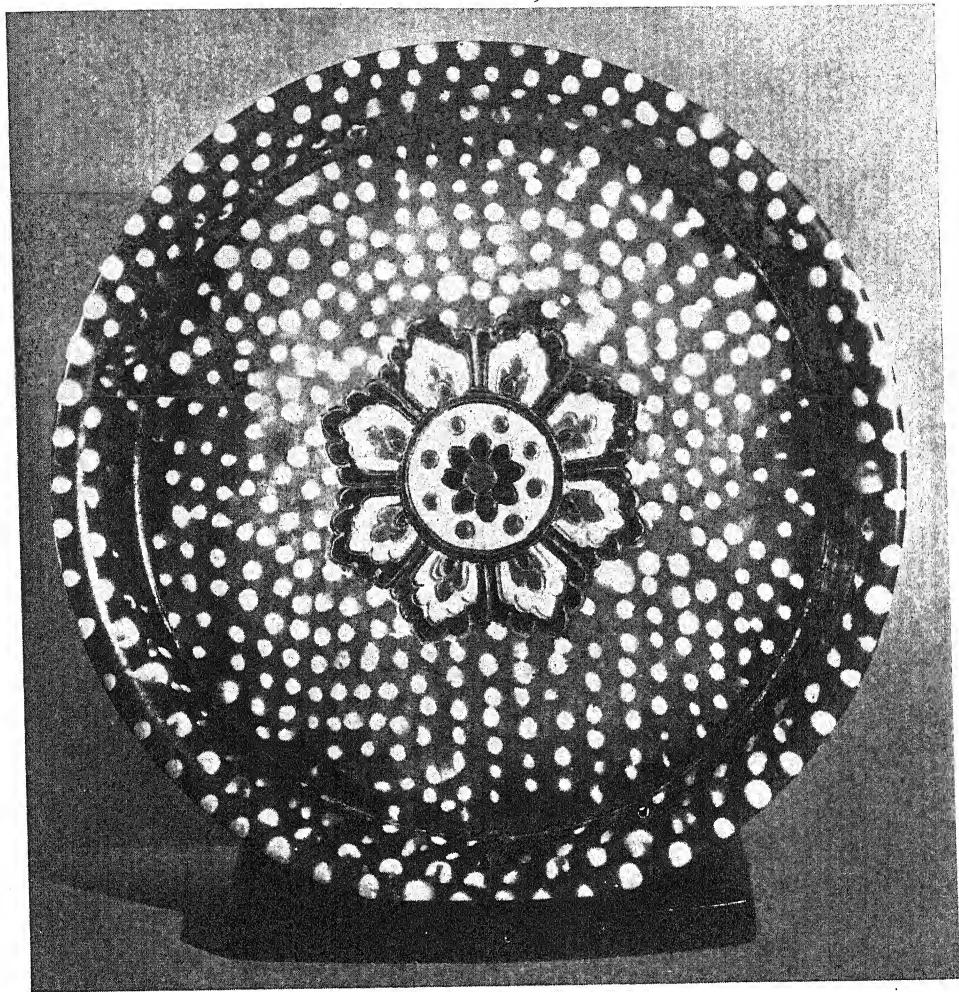
Glazed earthenware

Plate 21 T'ANG. Ht. 15½ in. *Victoria & Albert Museum*. Pages 52, 58



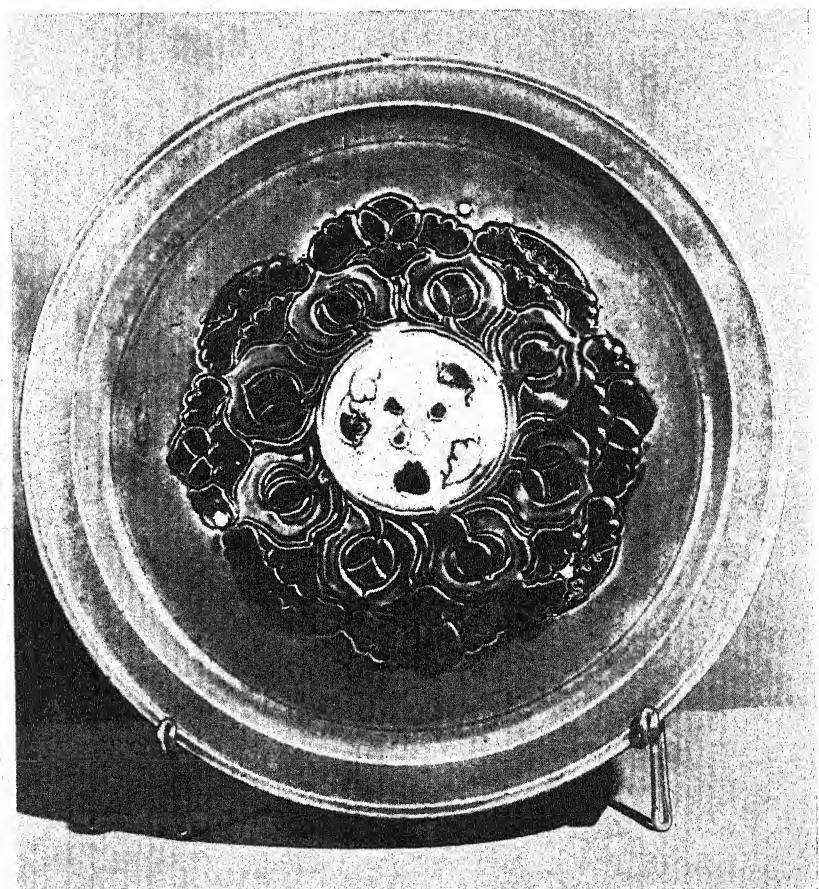
Glazed earthenware

Plate 22 (a), (b), (c) T'ANG. Diam. $3\frac{1}{4}$ in., $3\frac{1}{4}$ in. and $3\frac{1}{2}$ in. *Victoria & Albert Museum* and
G. Eumorfopoulos. Pages 51, 53. (d) T'ANG. Diam. 7 in. *Victoria & Albert Museum*. Page 53



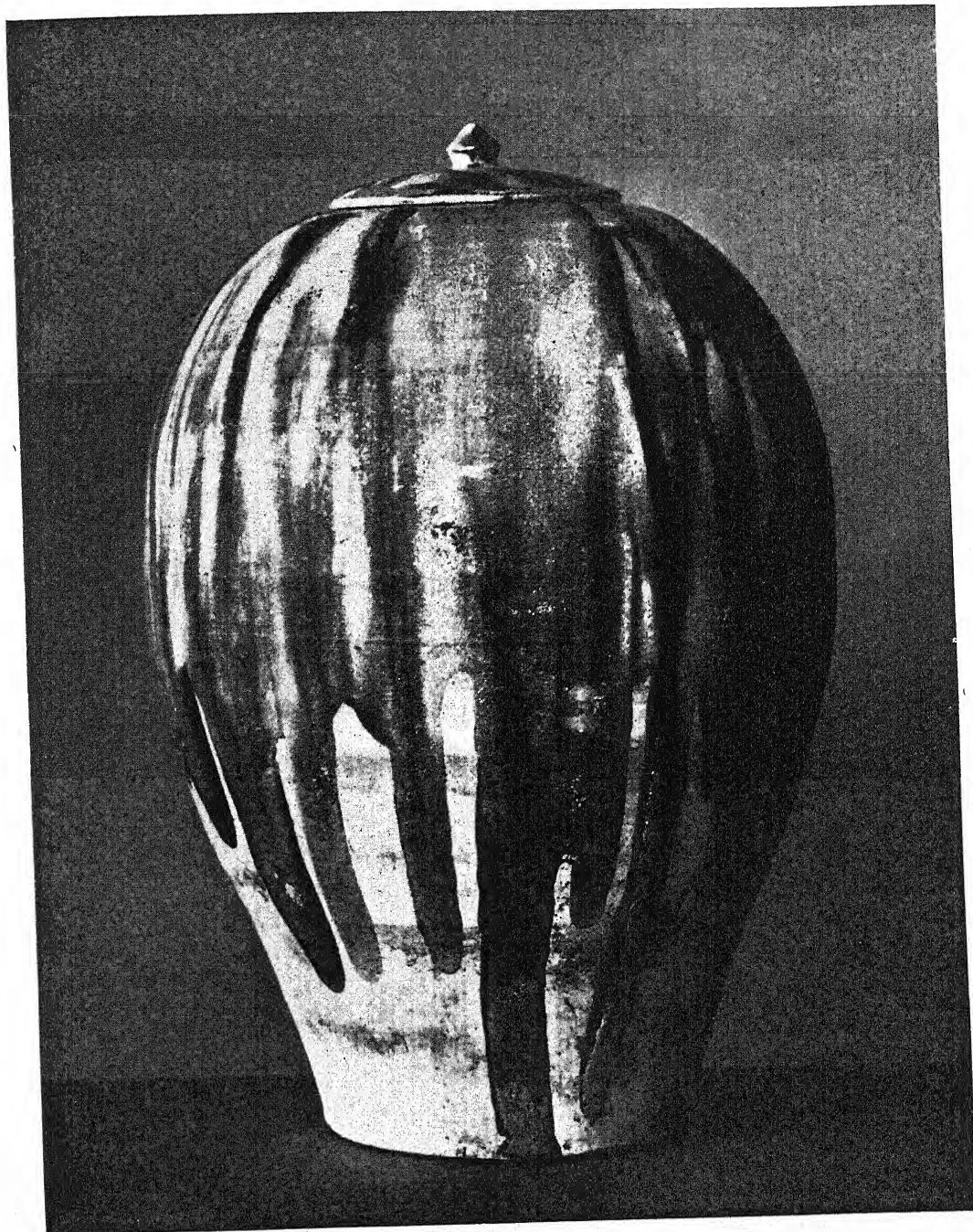
Glazed earthenware

Plate 23 T'ANG. Diam. 12 $\frac{1}{8}$ in. *Mr. and Mrs. Alfred Clark*. Page 52



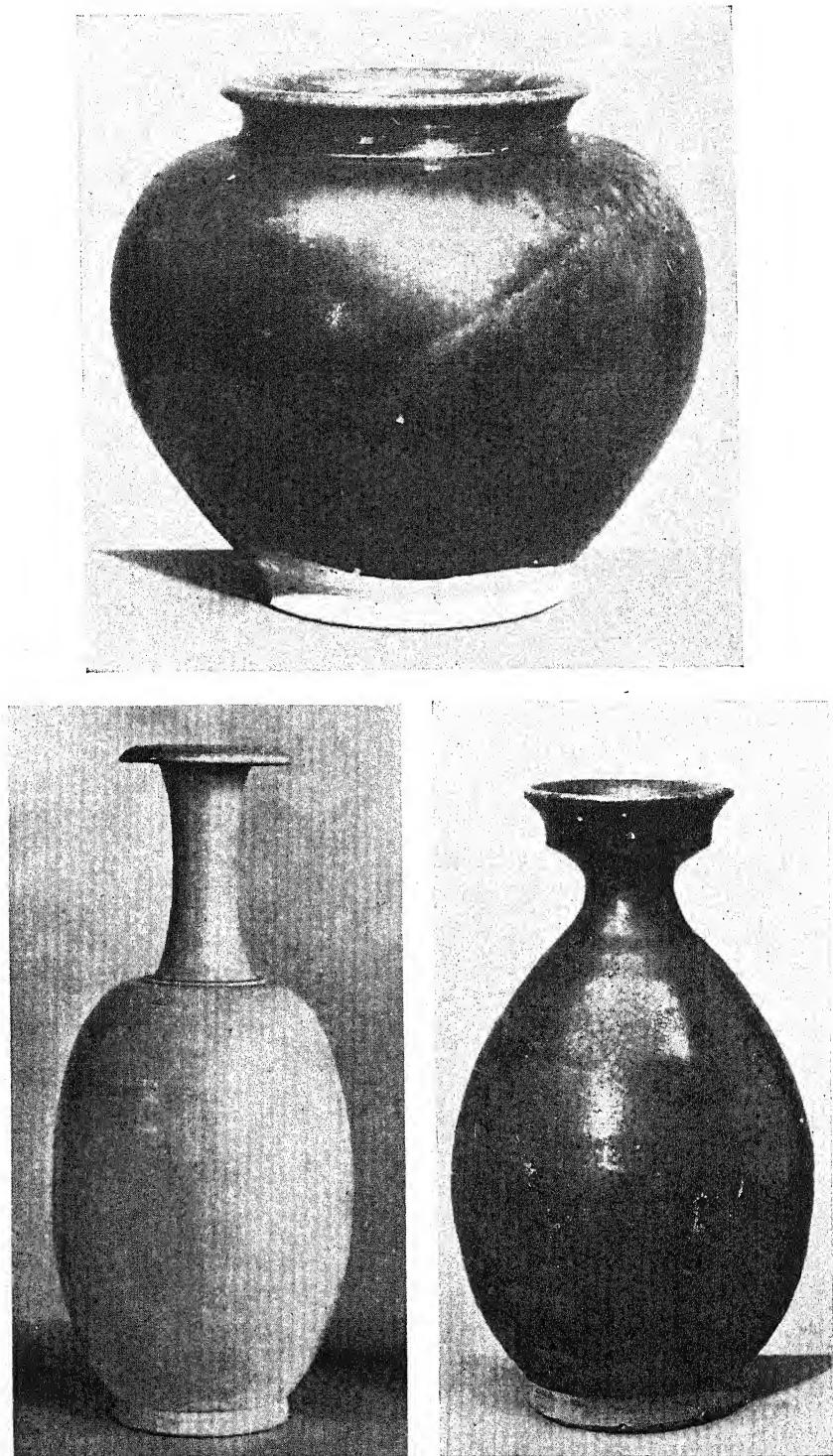
Glazed earthenware

Plate 24 (a) T'ANG. Diam. $5\frac{1}{2}$ in. *British Museum*. Page 53
(b) T'ANG. Diam. $12\frac{1}{8}$ in. *M. Calmann*. Page 52



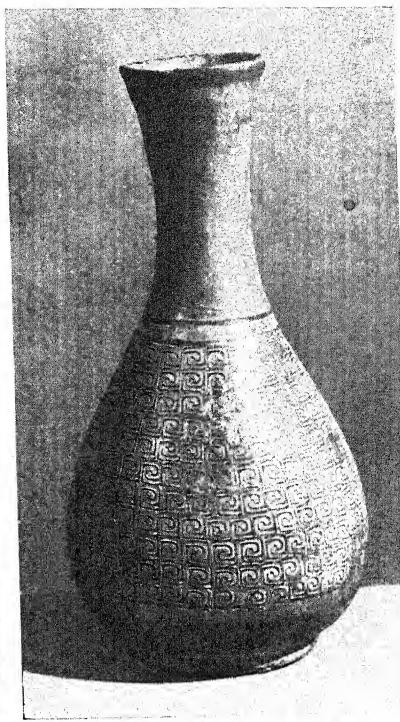
Glazed earthenware

Plate 25 T'ANG. Ht. 10 $\frac{5}{8}$ in. *Victoria & Albert Museum*. Page 52



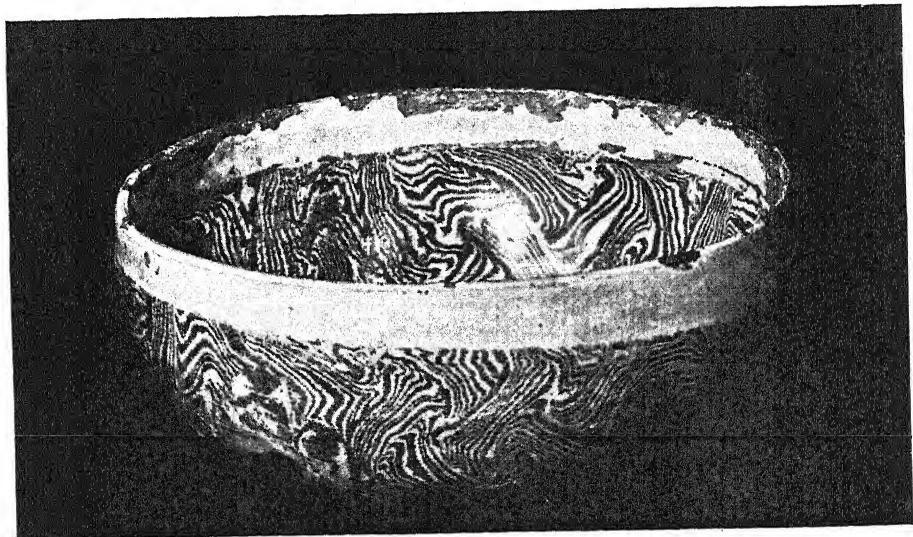
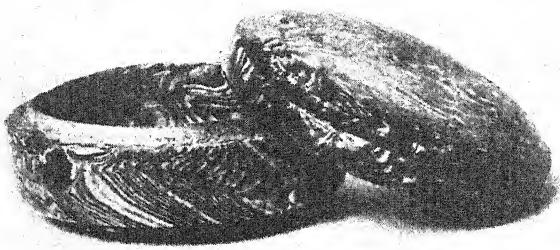
Glazed earthenware

Plate 26 (a) T'ANG. green-glazed. Ht. 7 in. *Victoria & Albert Museum*. Pages 49, 51, 56
(b) T'ANG, white-glazed. Ht. 10 $\frac{3}{4}$ in. *S. D. Winkworth*. Pages 49, 51
(c) T'ANG. amber-glazed. Ht. 9 in. *Victoria & Albert Museum*, Pages 51, 56



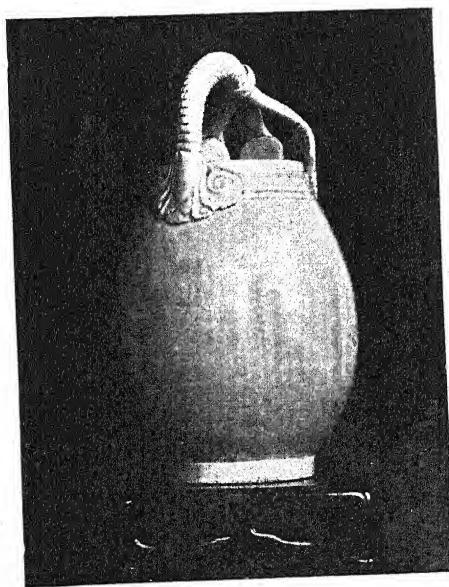
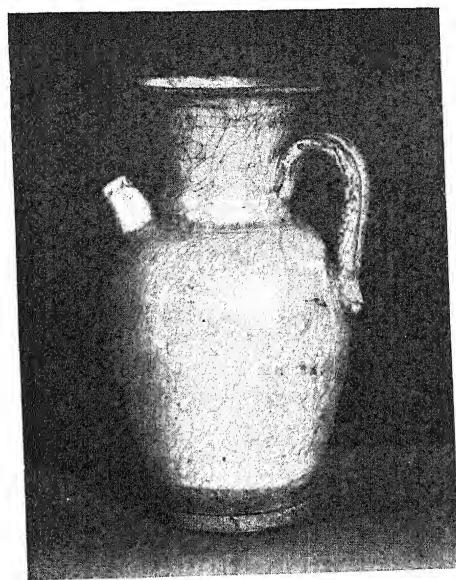
Glazed earthenware

Plate 27 (a) T'ANG. Ht. $8\frac{3}{8}$ in. *British Museum*. Page 53
(b) T'ANG. Ht. $7\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 52
(c) T'ANG. Ht. $7\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 51



Marbled ware

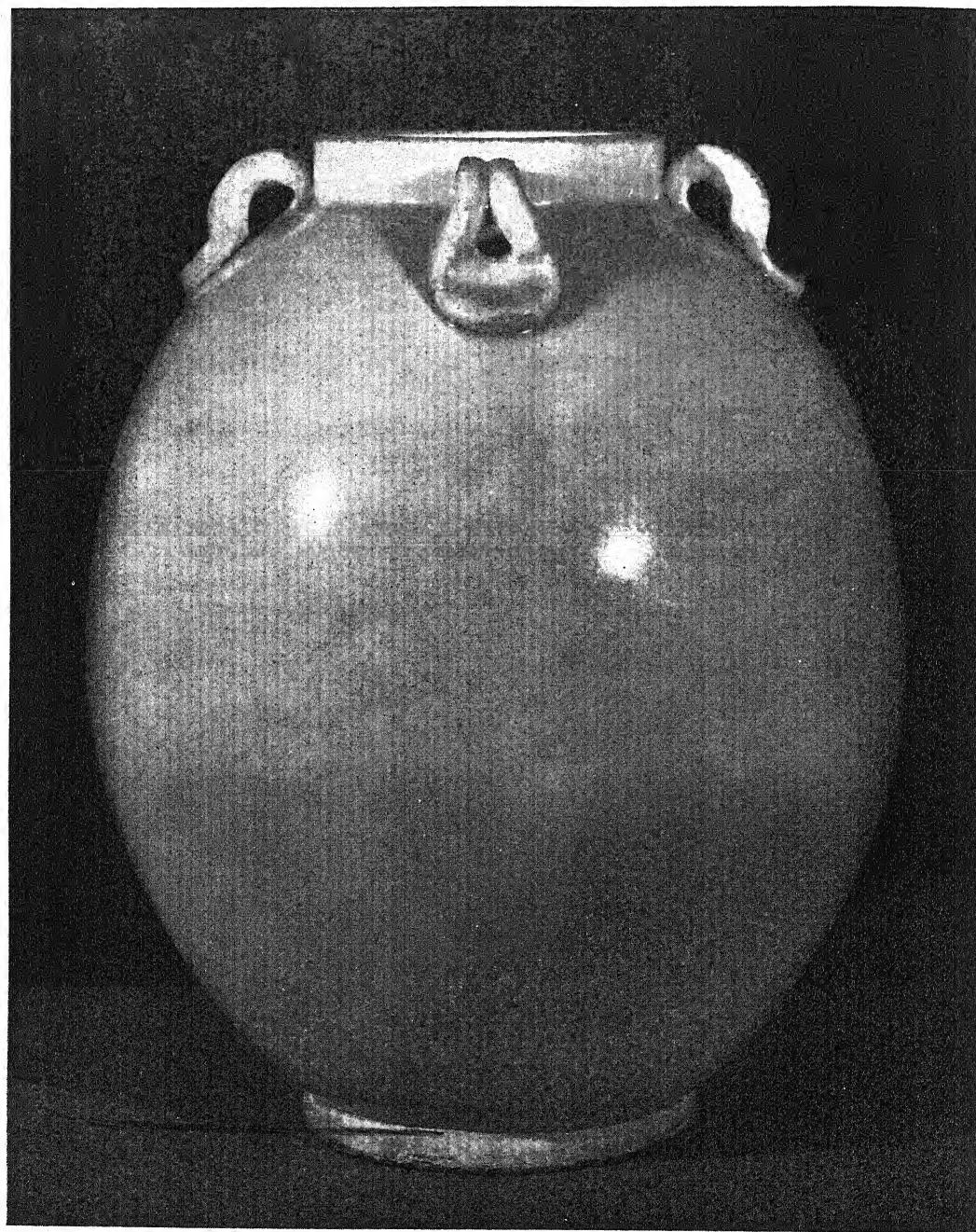
Plate 28 (a) T'ANG. From Corea. Diam. $3\frac{1}{4}$ in. *Prince Yi Museum, Seoul*. Pages 54, 174
(b) T'ANG. From Corea. Diam. 5 in. *Victoria & Albert Museum*. Pages 54, 174



White porcelain

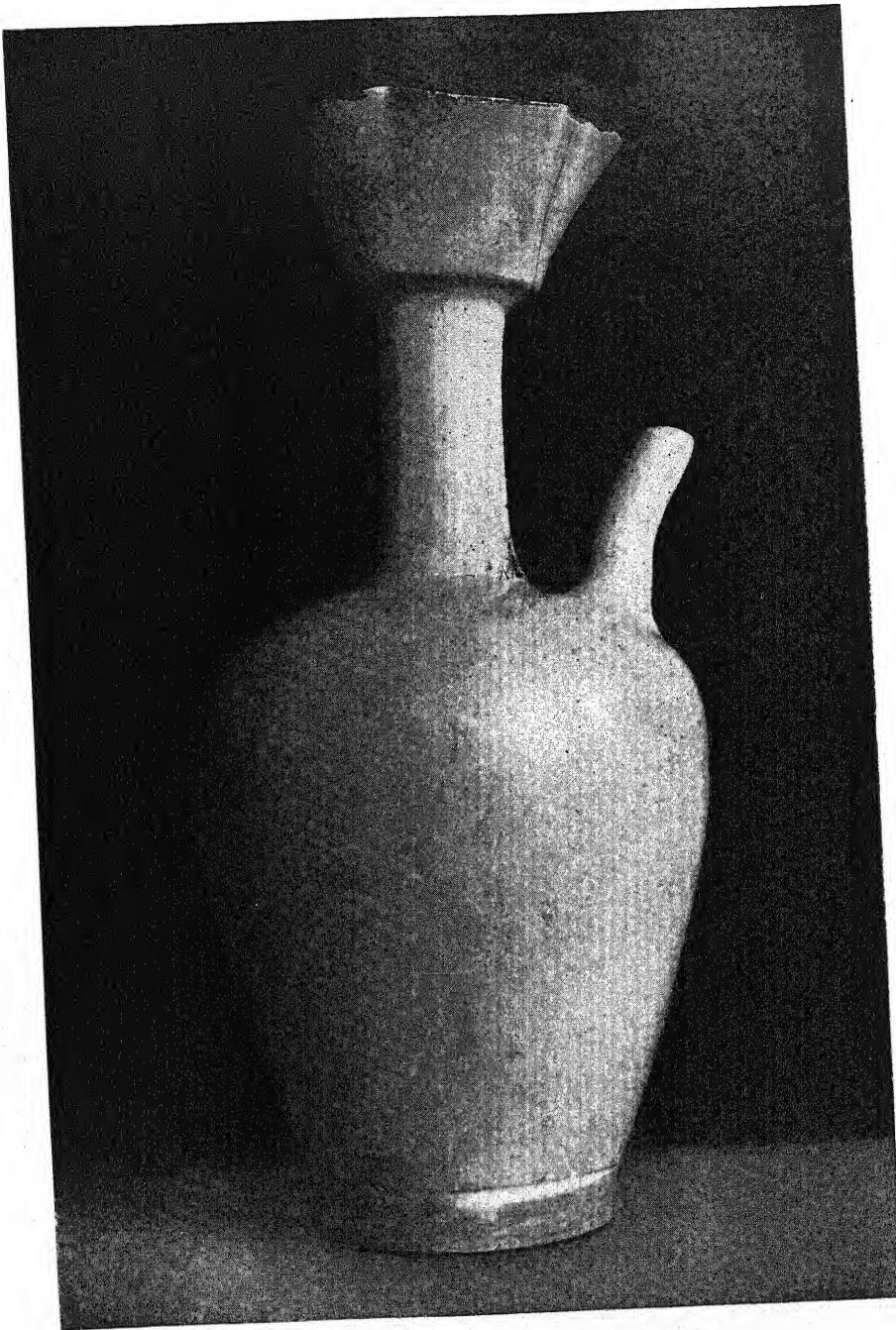
Plate 29 (a) T'ANG. Ht. 6 in. Page 57
(b) T'ANG. From Corea. Ht. 6 in. Page 57

Victoria & Albert Museum.

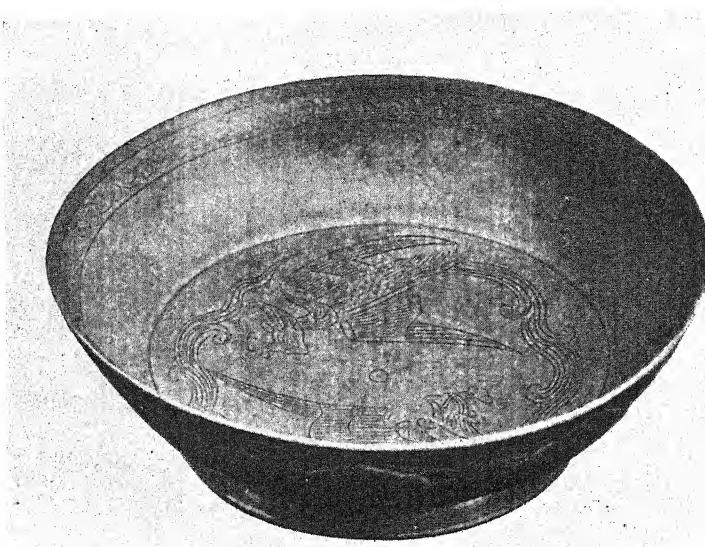


White porcelain

Plate 30 T'ANG. Ht. 12 in. *Mr. and Mrs. Walter Sedgwick*. Page 57



White porcellanous ware
Plate 31 T'ANG. Ht. 11 in. S. D. Winkworth. Page 57.



Yüeh celadon

Plate 32 (a) 10TH OR 11TH CENTURY. Diam. $6\frac{1}{2}$ in. *Sir Percival David, Bt.* Page 73
(b) PROBABLY 10TH CENTURY. Diam. $10\frac{3}{4}$ in. *New York Metropolitan Museum.* Page 56

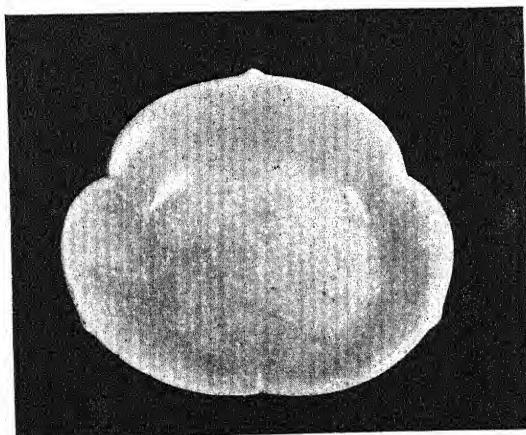
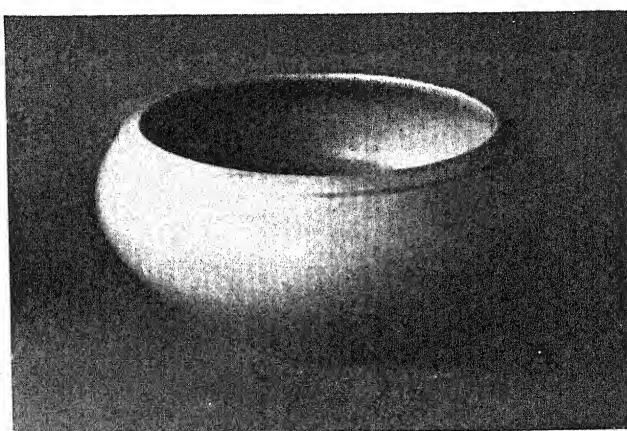
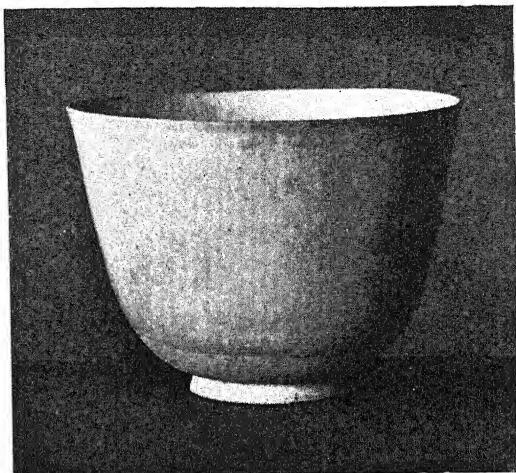
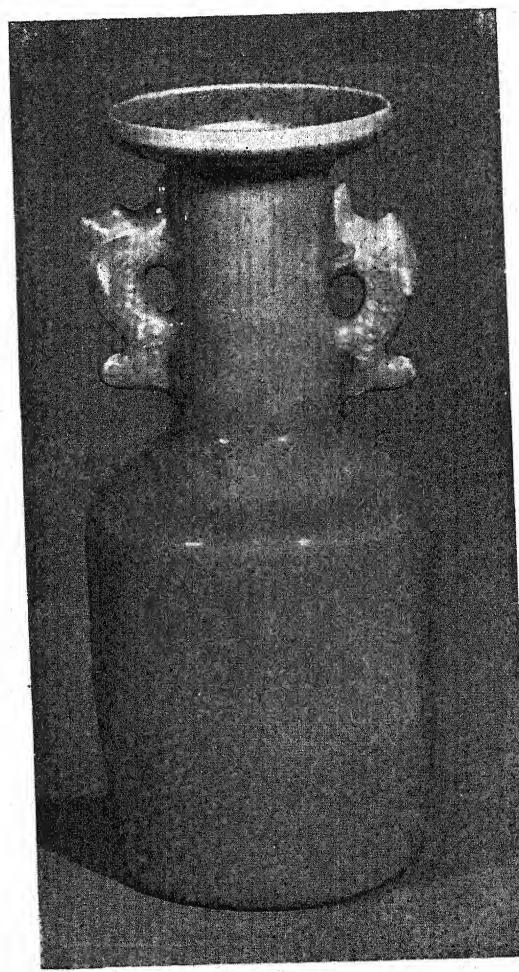
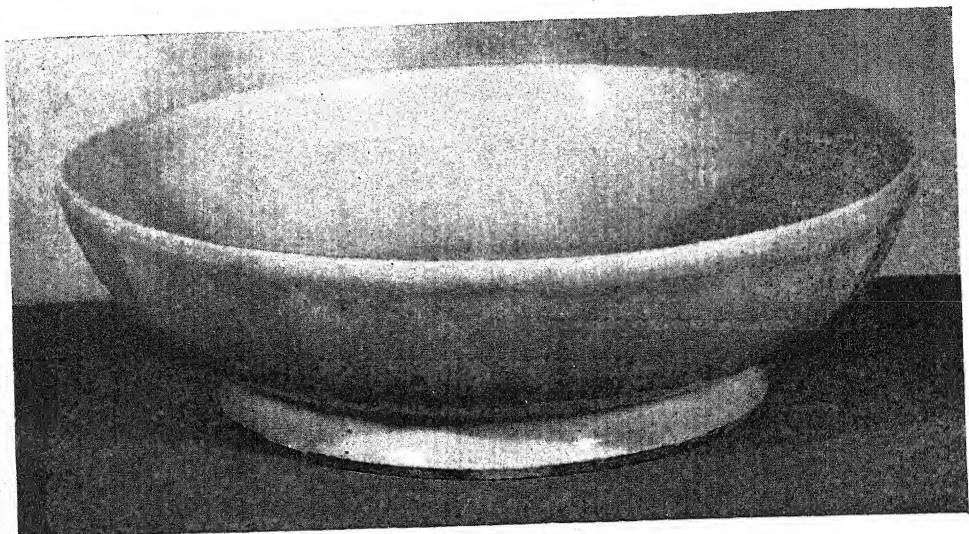


Plate 33 (a) T'ANG, white earthenware. Ht. $3\frac{1}{2}$ in. *Victoria & Albert Museum*. Pages 49, 52, 58
(b) PROBABLY T'ANG, Yüeh celadon ware. Diam. $7\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 56
(c) 9TH OR 10TH CENTURY, white porcelain. Width $5\frac{1}{4}$ in. *Sir Percival David, Bt.* Page 57

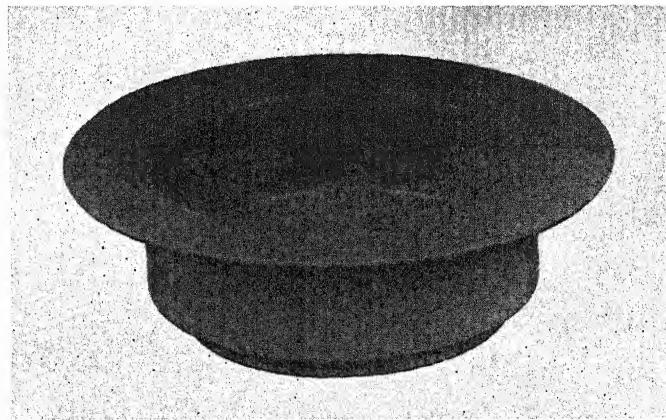
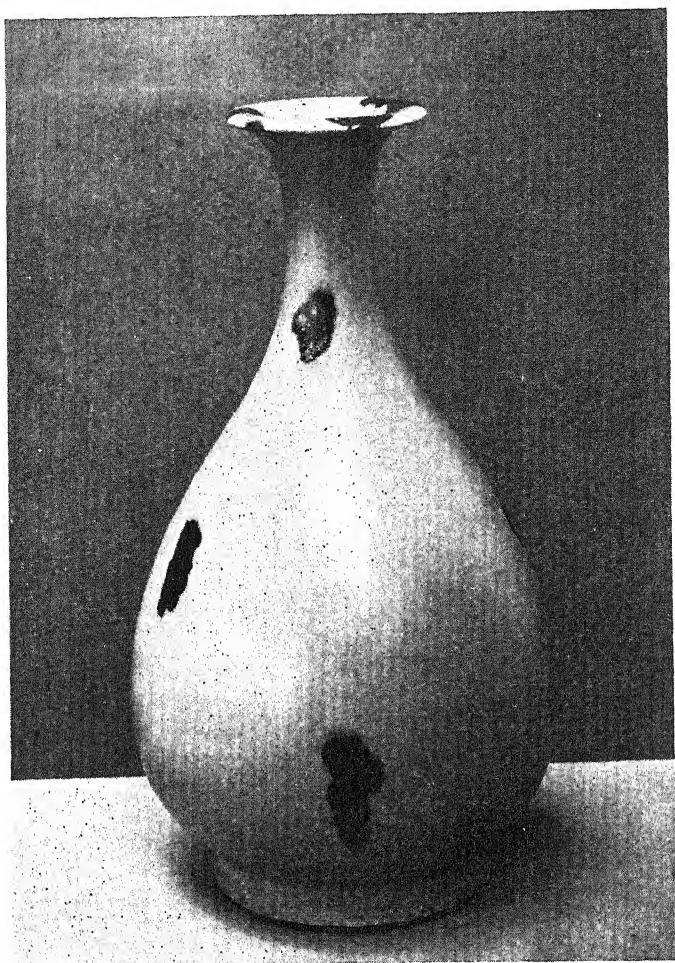


Lung-ch'üan celadon

Plate 34 (a) SUNG. Diam. $8\frac{1}{4}$ in. *Sir Percival David, Bt.* Pages 73, 74
(b) SUNG. Ht. $6\frac{1}{2}$ in. *Sir Alan Barlow.* Pages 73, 74

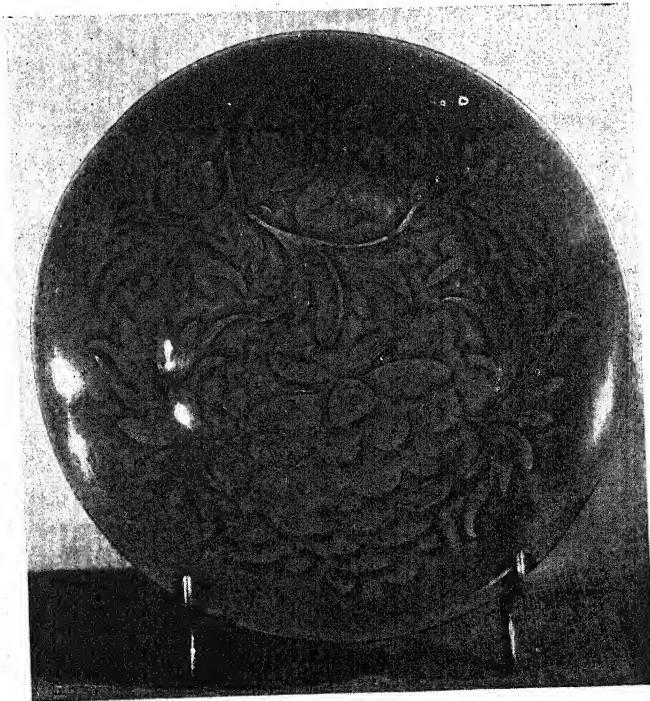
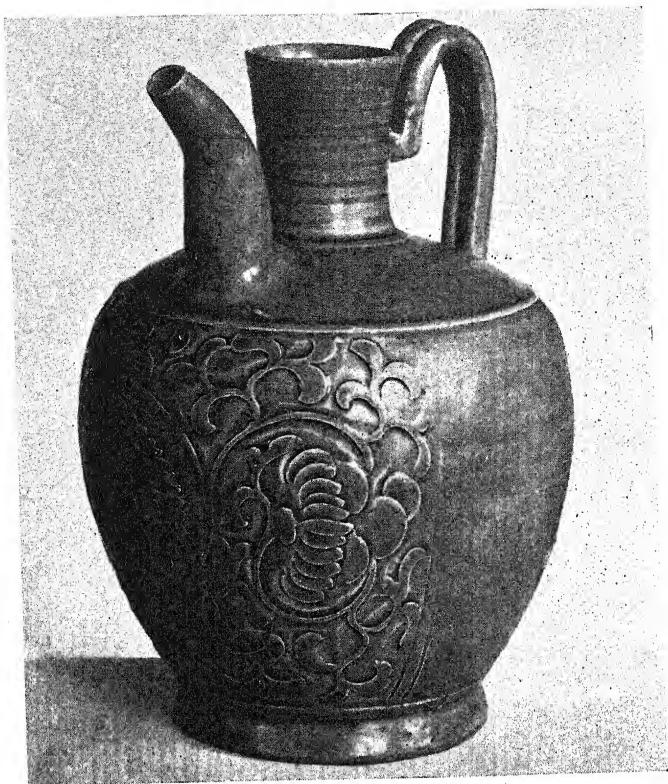


Lung-ch'üan celadon
Plate 35 SUNG. Diam. 14 $\frac{1}{8}$ in. *F. N. Schiller*. Pages 73, 74



Celadon

Plate 36 (a) SUNG. Ht. $10\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 74
(b) SUNG. Diam. $5\frac{7}{8}$ in. *Sir Percival David, Bt.* Page 76



Northern celadon

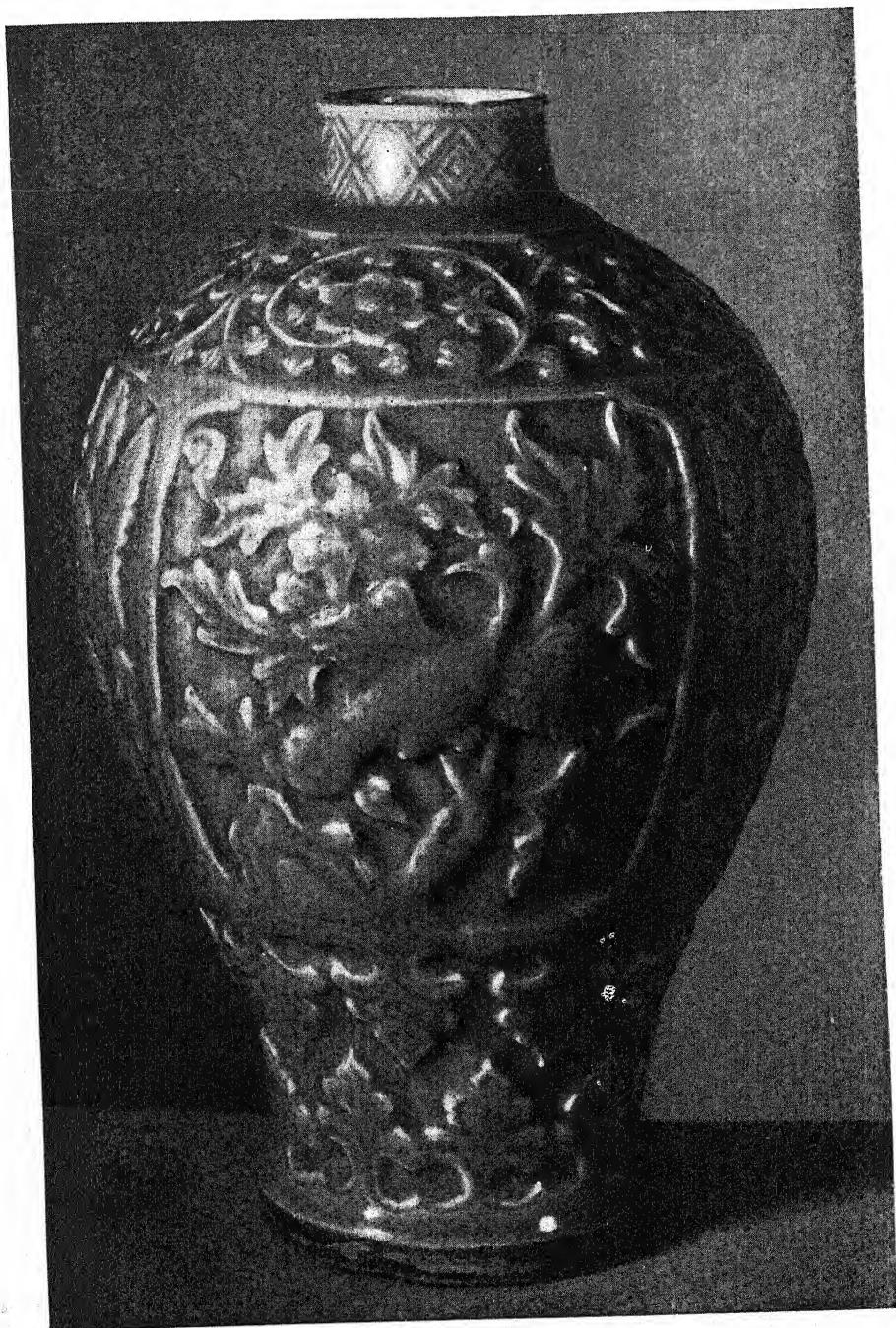
Plate 37 (a) SUNG. Ht. $8\frac{3}{4}$ in. *G. Eumorfopoulos*. Page 77

(b) SUNG. Diam. $7\frac{1}{2}$ in. *Sir Alan Barlow*. Page 77



Lung-ch'üan celadon

Plate 38 EARLY 14TH CENTURY. Ht. 22½ in. *British Museum*. Page 75



Lung-ch'üan celadon

Plate 39 14TH OR 15TH CENTURY. Ht. 13 $\frac{1}{2}$ in. C. E. Russell. Page 74

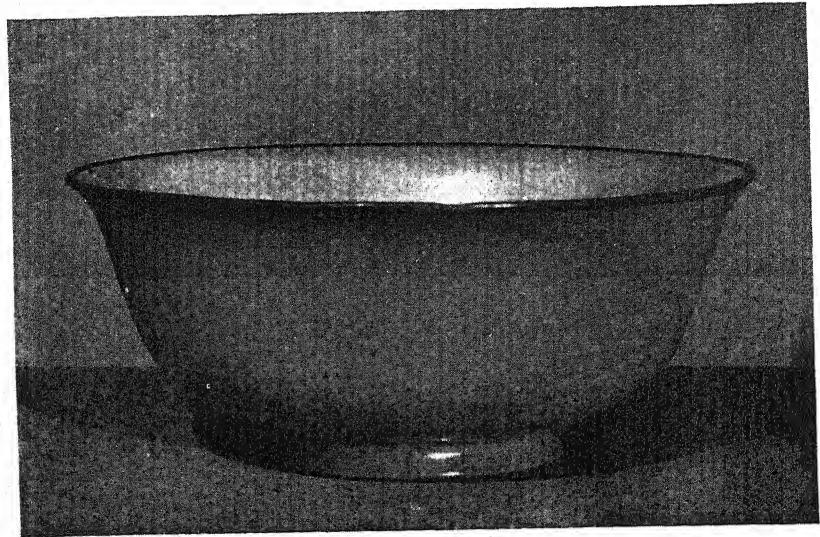
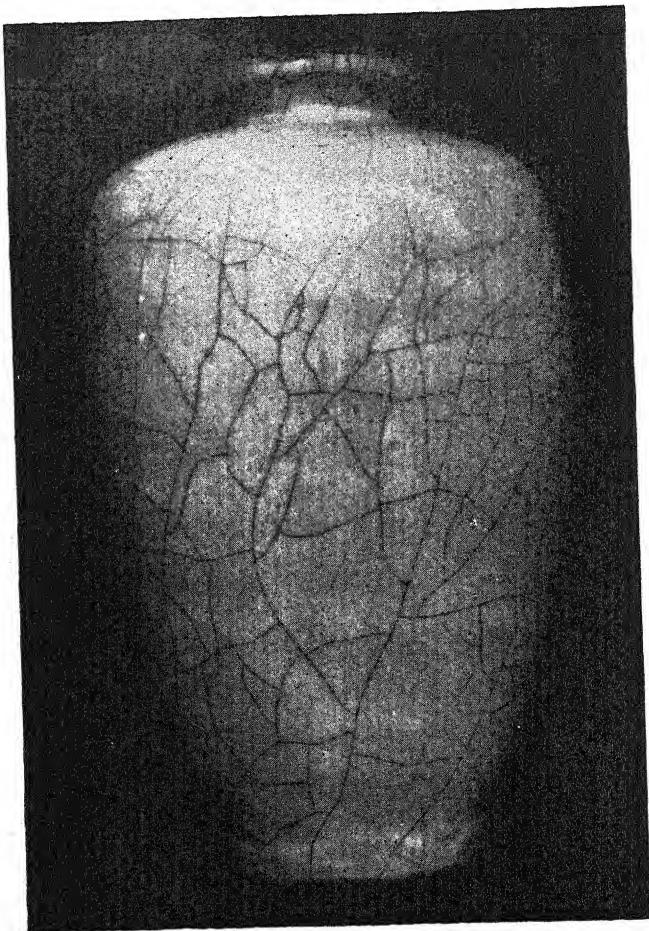
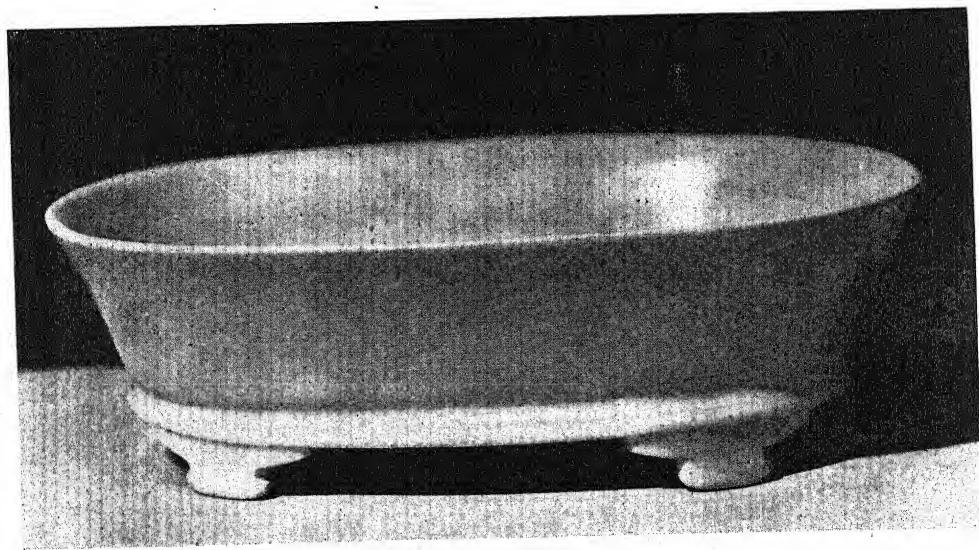
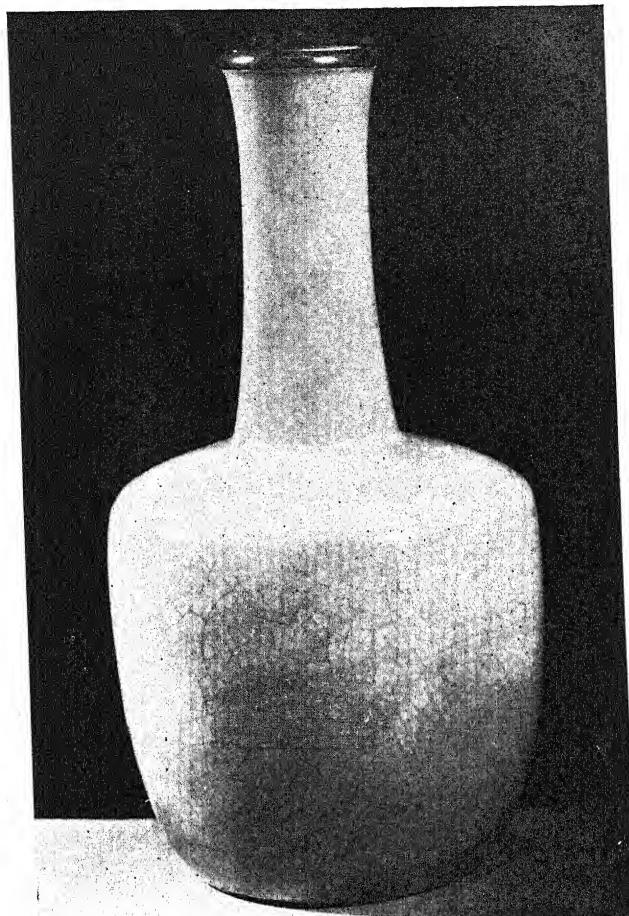


Plate 40 (a) SUNG, Northern Kuan ware. Ht. $10\frac{3}{4}$ in. *British Museum*. Page 68
(b) SUNG, Ju ware. Diam. $6\frac{5}{8}$ in. *Sir Percival David, Bt.* Page 67



Ju ware

Plate 41 (a) SUNG. Ht. $8\frac{3}{4}$ in. Page 67
(b) SUNG. L. 9 in. Page 67

Chinese Government

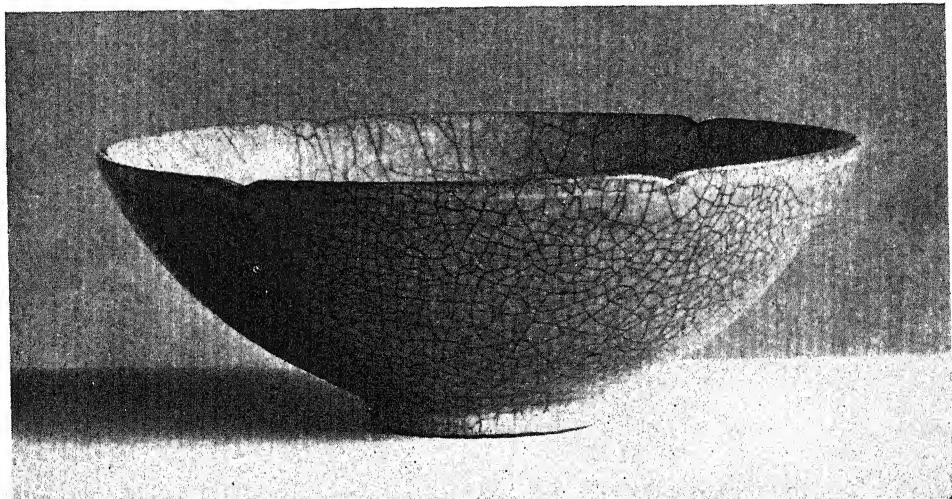
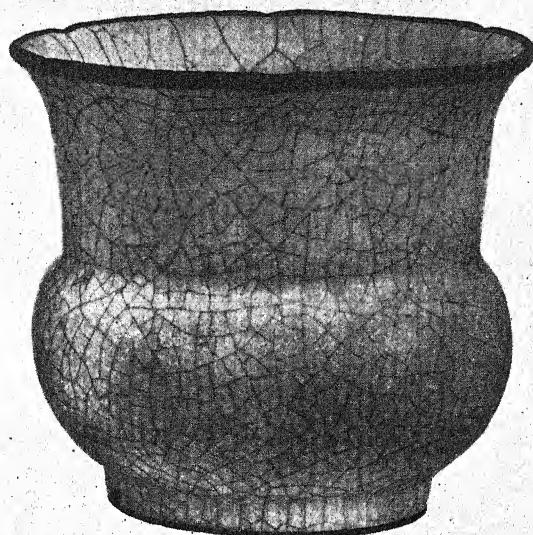
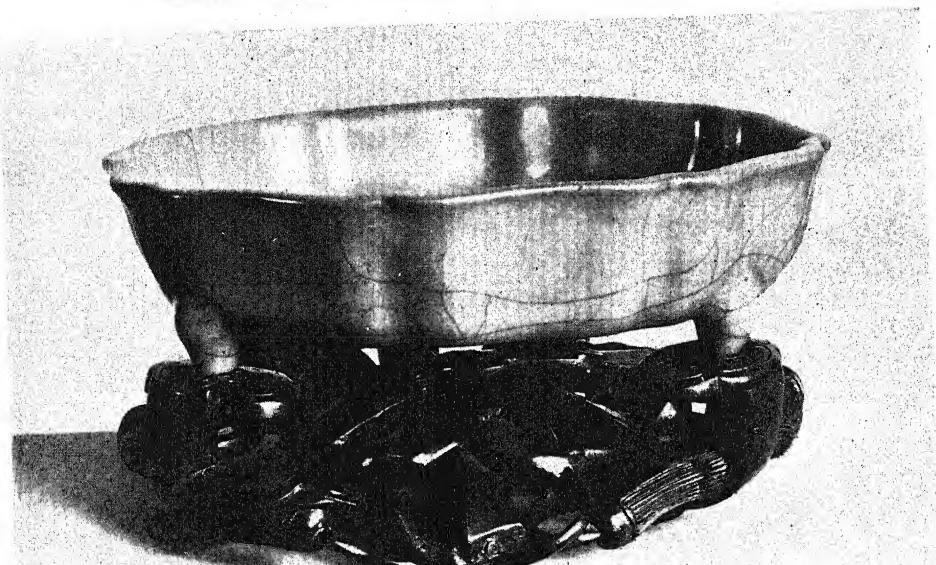
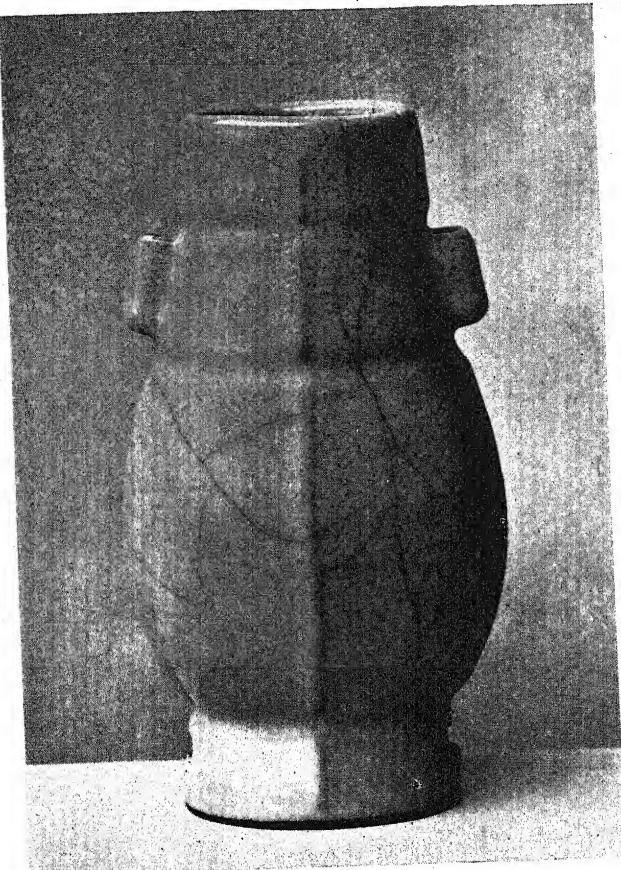


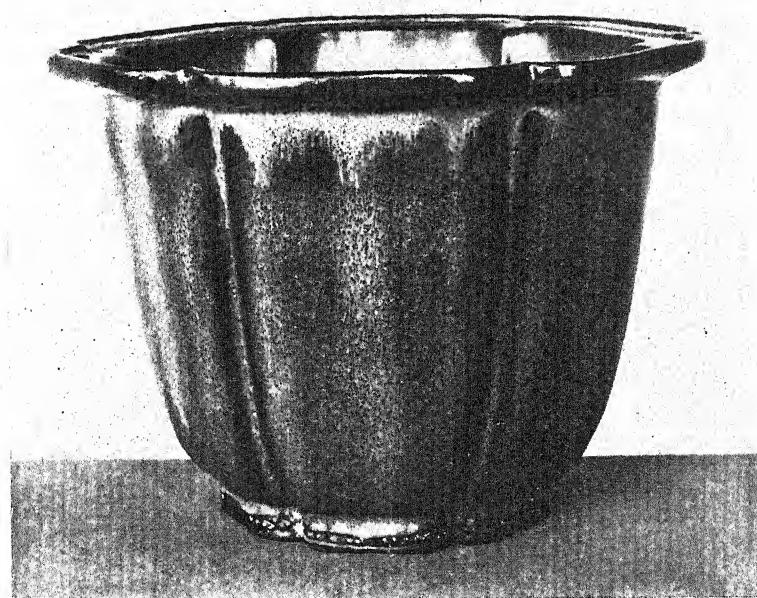
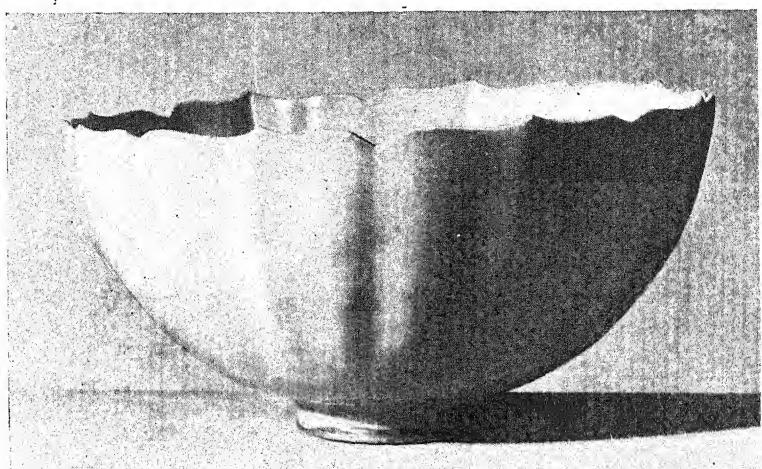
Plate 42 (a) SUNG, Ko ware. Ht. $4\frac{3}{4}$ in. *Sir Percival David, Bt.* Page 76
(b) SUNG, Ko ware. Diam. 7 in. *Victoria & Albert Museum.* Page 76



Copies of Kuan ware

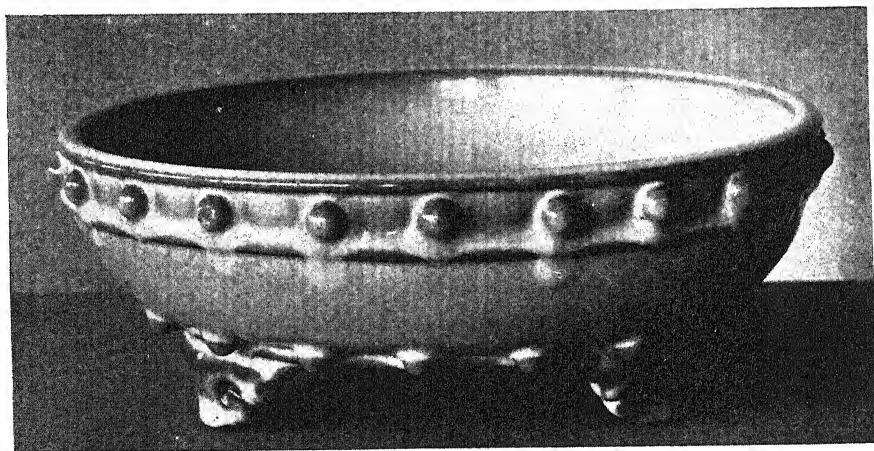
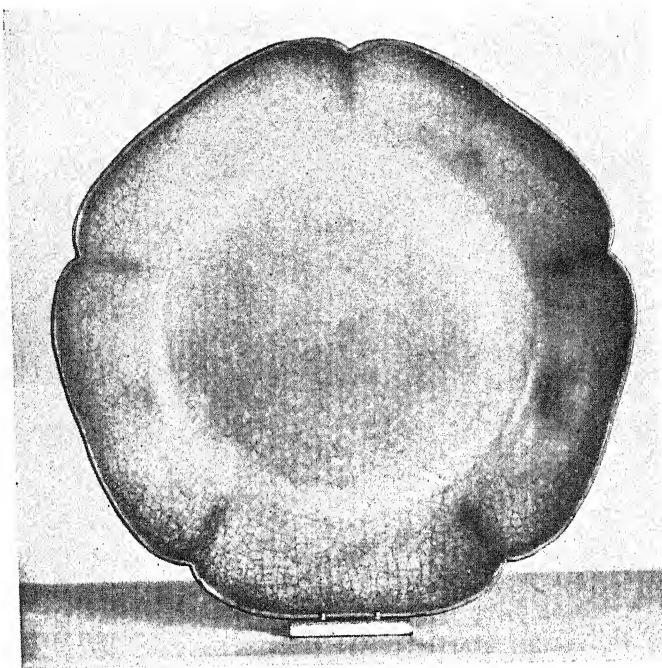
Plate 43 (a) PROBABLY 18TH CENTURY. Ht. $5\frac{1}{2}$ in. Pages 93, 215
(b) PROBABLY 18TH CENTURY. Diam. $8\frac{1}{2}$ in. Pages 93, 215

Victoria & Albert Museum



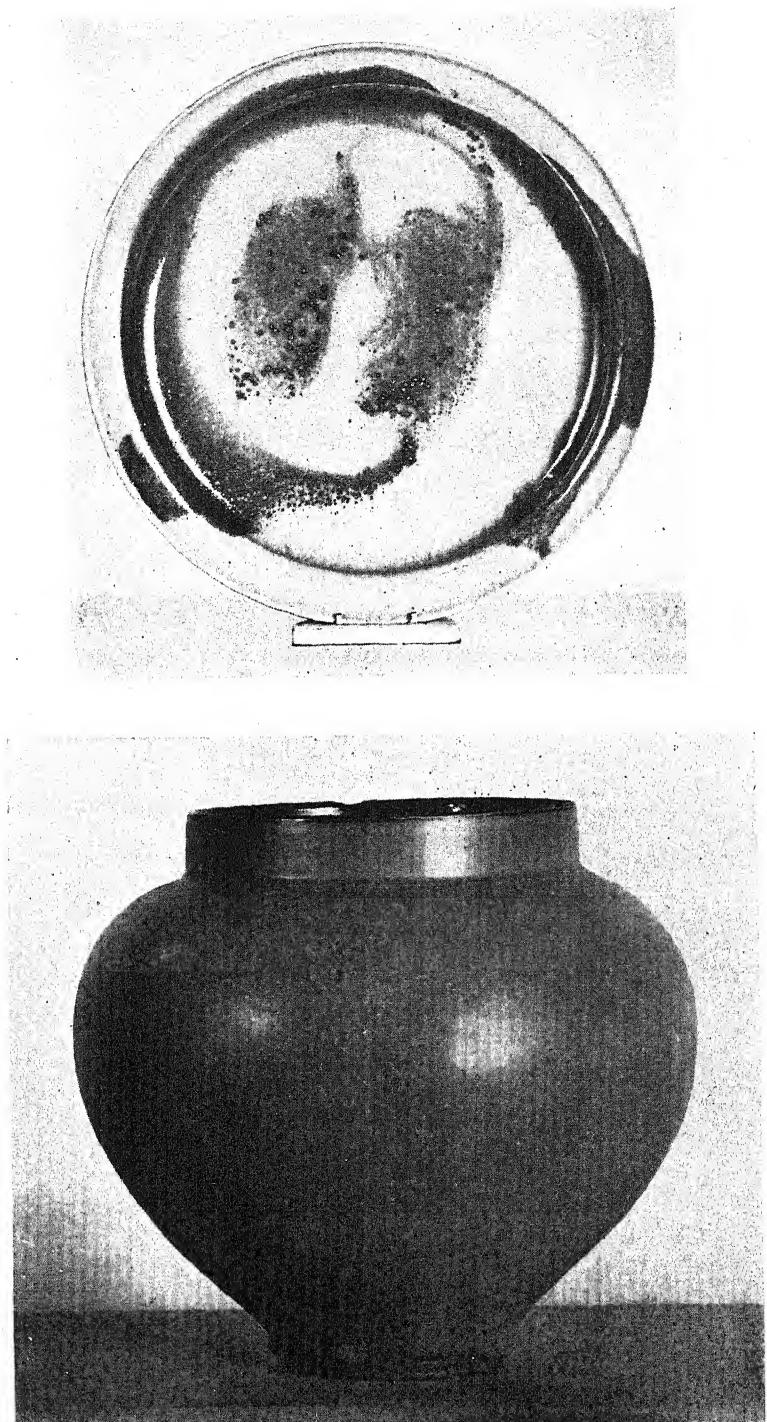
Chün ware

Plate 44 (a) SUNG. Diam. 9 in. *Chinese Government*. Page 69
(b) SUNG. Ht. $7\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 69



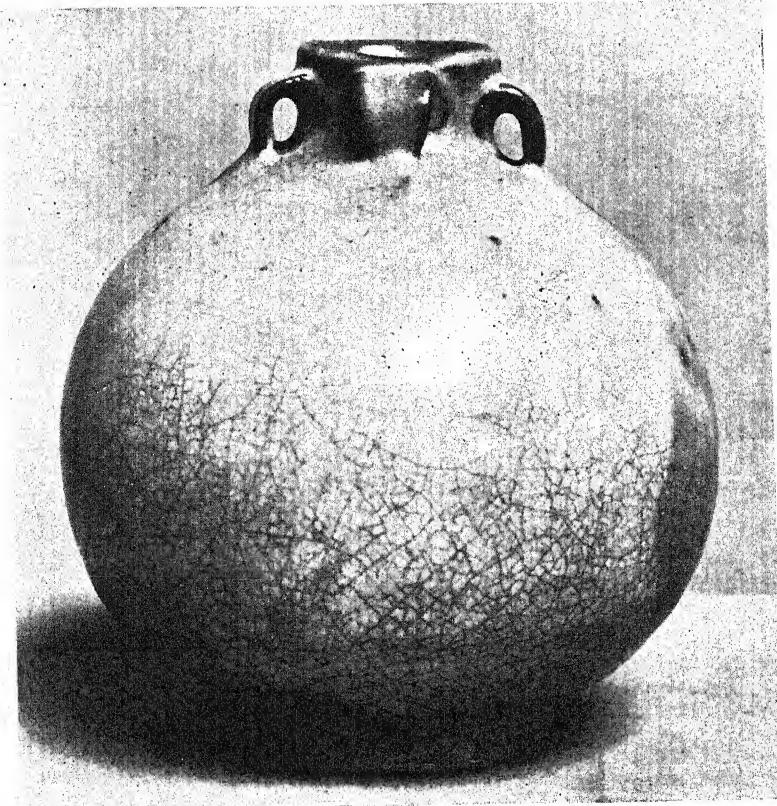
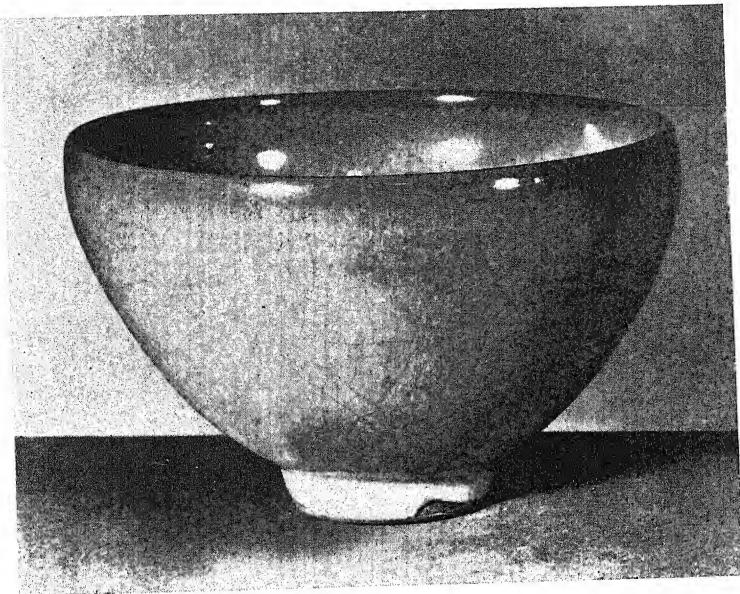
Chün ware

Plate 45 (a) SUNG. Diam. 10 in. *G. Eumorfopoulos*. Page 69
(b) SUNG. Diam. 10 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 69



Chün ware

Plate 46 (a) SUNG. Diam. $7\frac{3}{8}$ in. *G. Eumorfopoulos*. Page 70
(b) SUNG. Ht. $8\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 69



Chiün types

Plate 47 (a) SUNG. Diam. $6\frac{1}{4}$ in. *Oscar Raphael*. Page 69
(b) SUNG. Ht. $6\frac{5}{8}$ in. *Victoria & Albert Museum*. Page 69

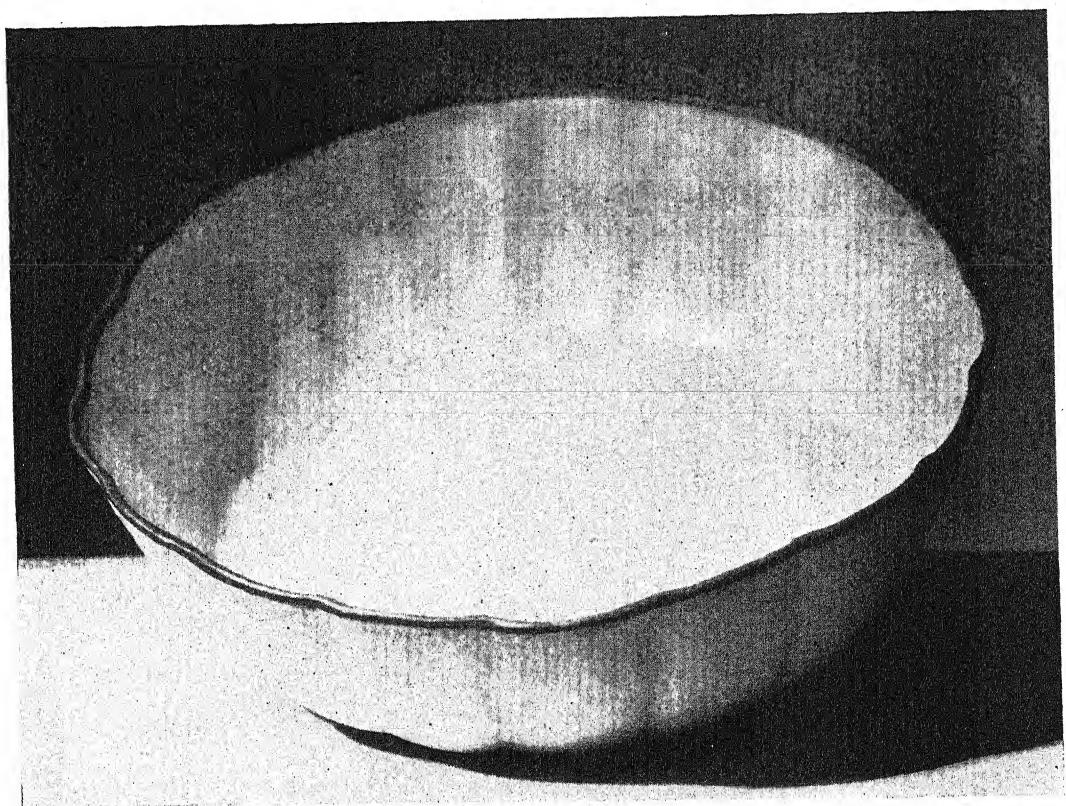
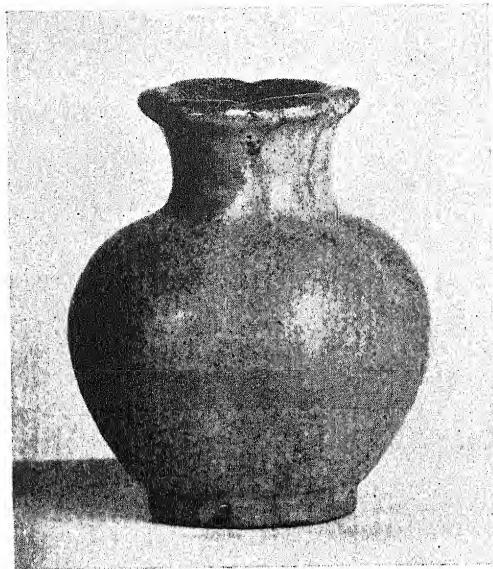


Plate 48 (a) PROBABLY YÜAN OR LATER ('soft Chün' ware). Ht. 6 in. *S. D. Winkworth*. Page 71
(b) PERHAPS SUNG OR YÜAN (Canton ware). Diam. 13 $\frac{3}{4}$ in. *Chinese Government*. Page 72

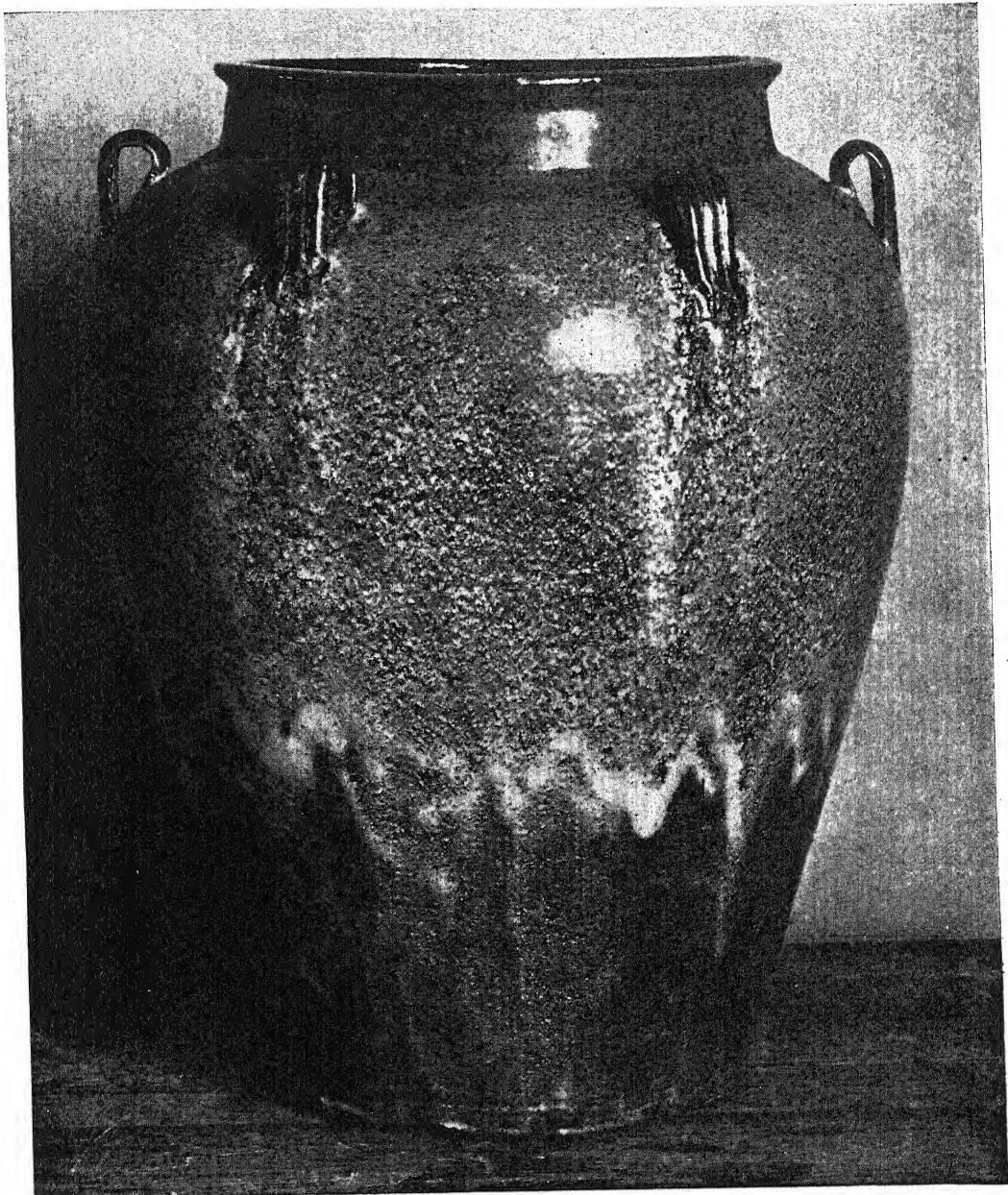
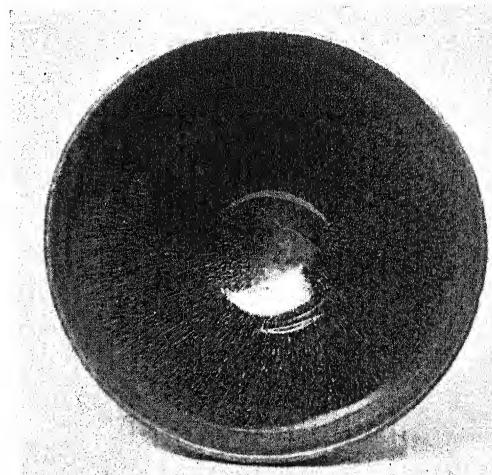
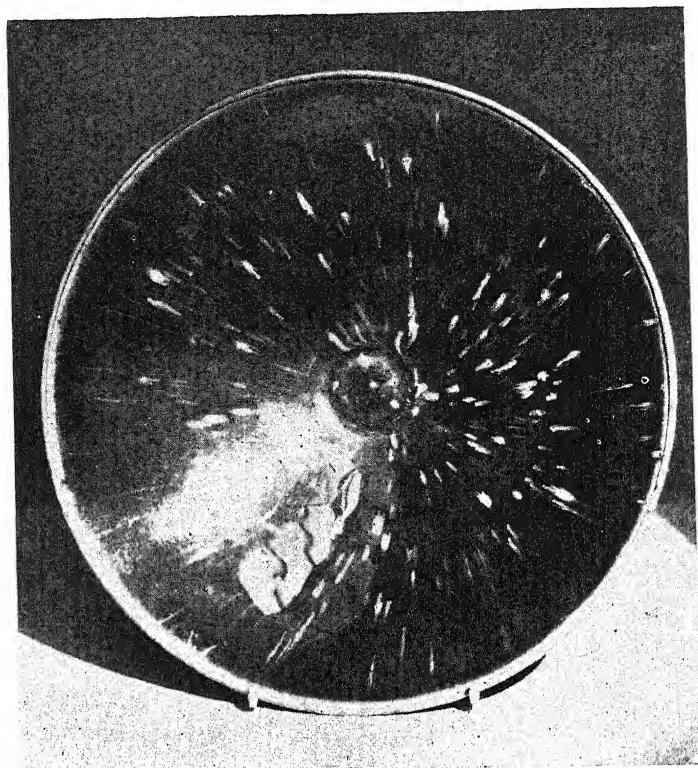
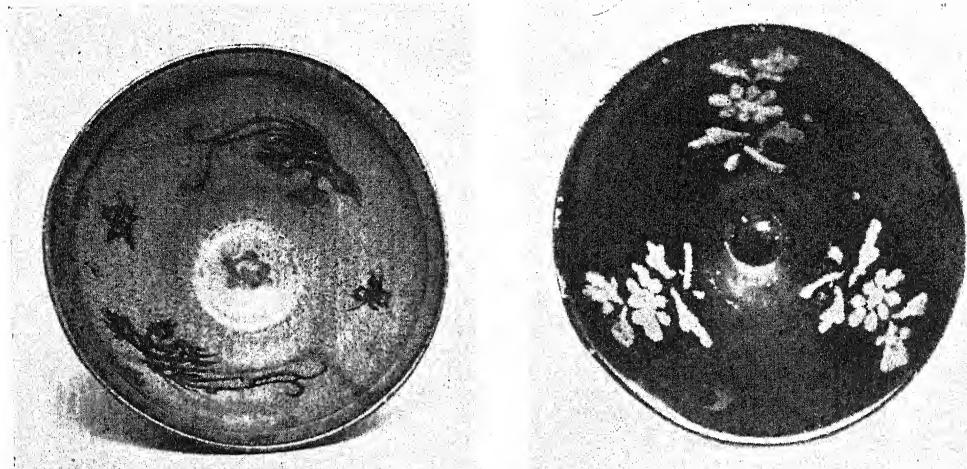
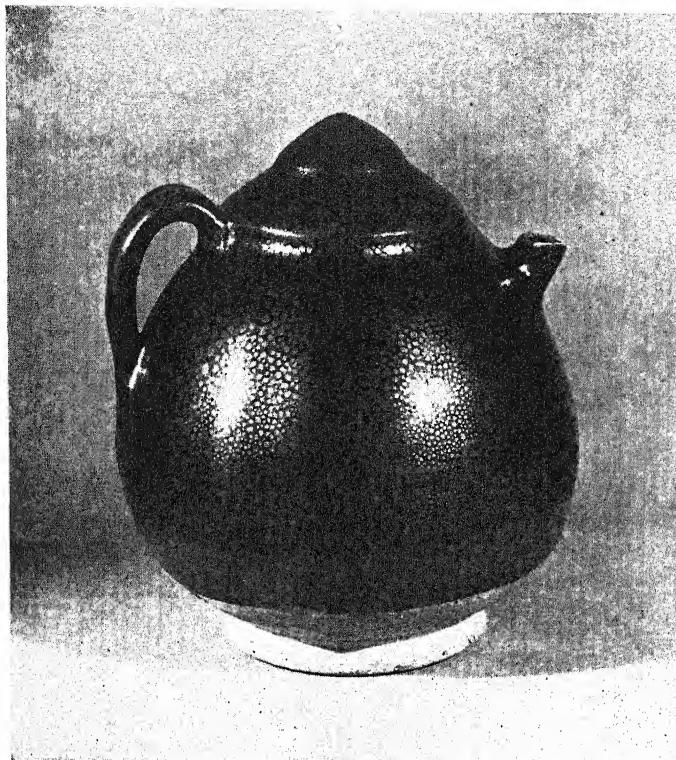


Plate 49 PERHAPS 17TH CENTURY OR EARLIER (Canton ware). Ht. 29 in. Page 72
Victoria & Albert Museum



Temmoku wares

Plate 50 (a) SUNG (Chien-yang ware). Diam. $7\frac{3}{4}$ in. *Chinese Government*. Page 82
(b) SUNG (Chien-an ware). Diam. $4\frac{5}{8}$ in. *Victoria & Albert Museum*. Page 82
(c) SUNG (Chien-an ware). Diam. 5 in. *G. Eumorfopoulos*. Page 82



Temmoku wares

Plate 51 (a) SUNG (Honan ware). Ht. $5\frac{1}{2}$ in. *H.R.H. The Crown Prince of Sweden*. Pages 61, 83
(b) SUNG (Chi-an ware). Diam. 5 in. *G. Eumorfopoulos*. Pages 83, 84
(c) SUNG (Chi-an ware). Diam. $5\frac{1}{2}$ in. *Prince Yi Museum, Seoul*. Pages 83, 84

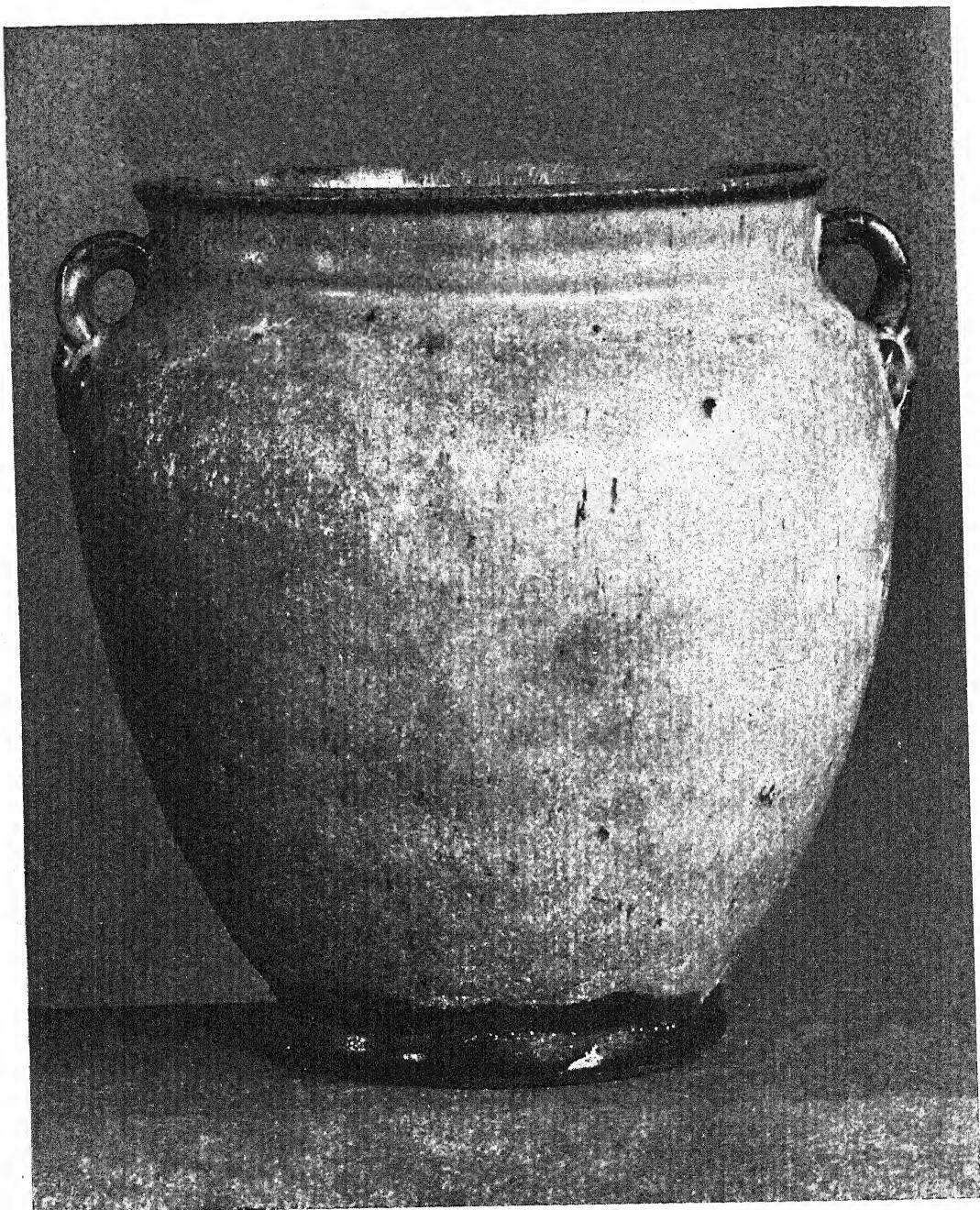


Plate 52 SUNG (probably Honan ware). Ht. 10 in. *Victoria & Albert Museum*. Page 83



Honan *temmoku* ware

Plate 53^c (a) SUNG. Ht. 8½ in. *British Museum*. Pages 83, 84
(b) SUNG. Ht. 7 in. *Victoria & Albert Museum*. Page 83

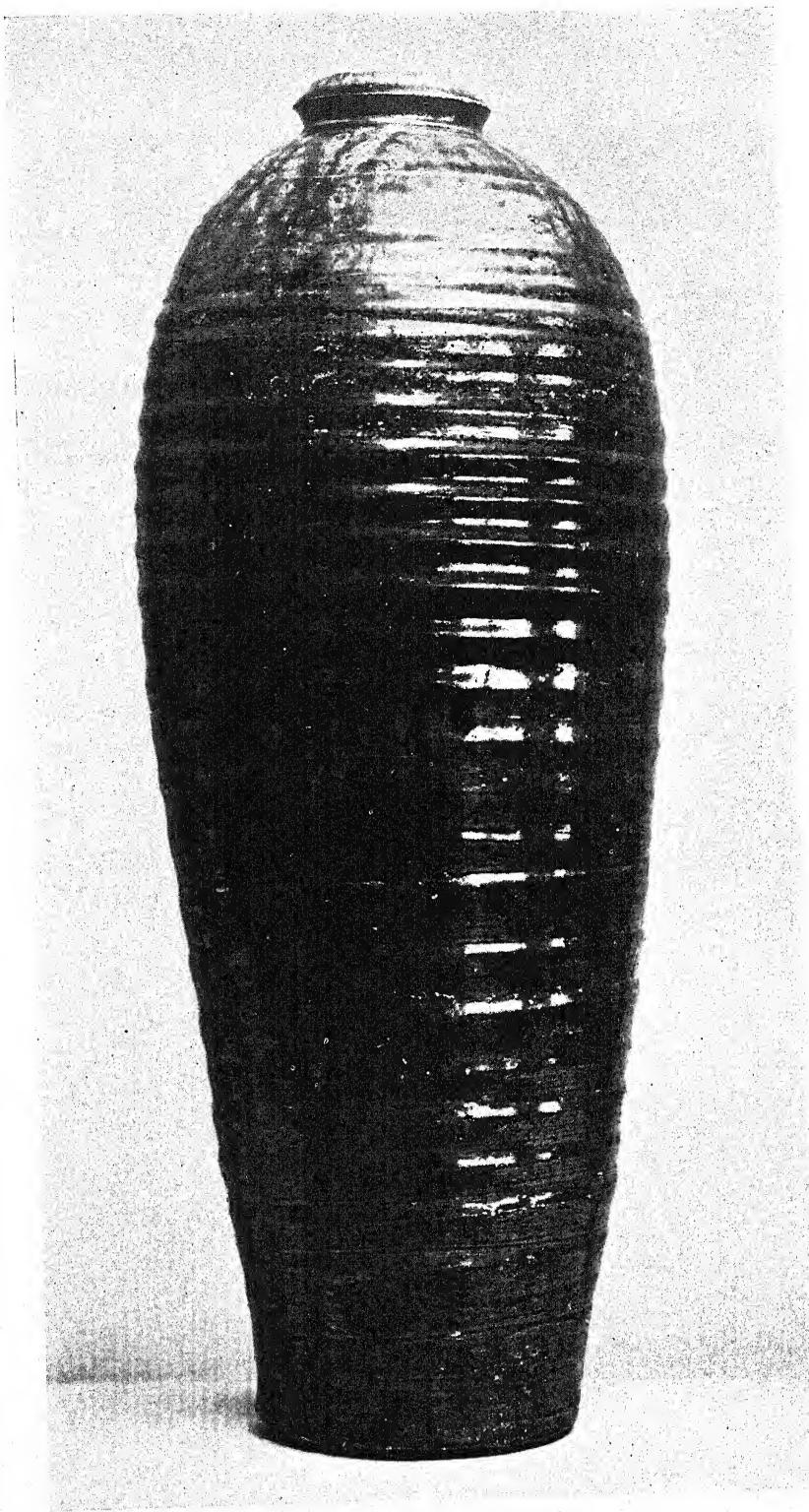


Brown- and black-glazed ware

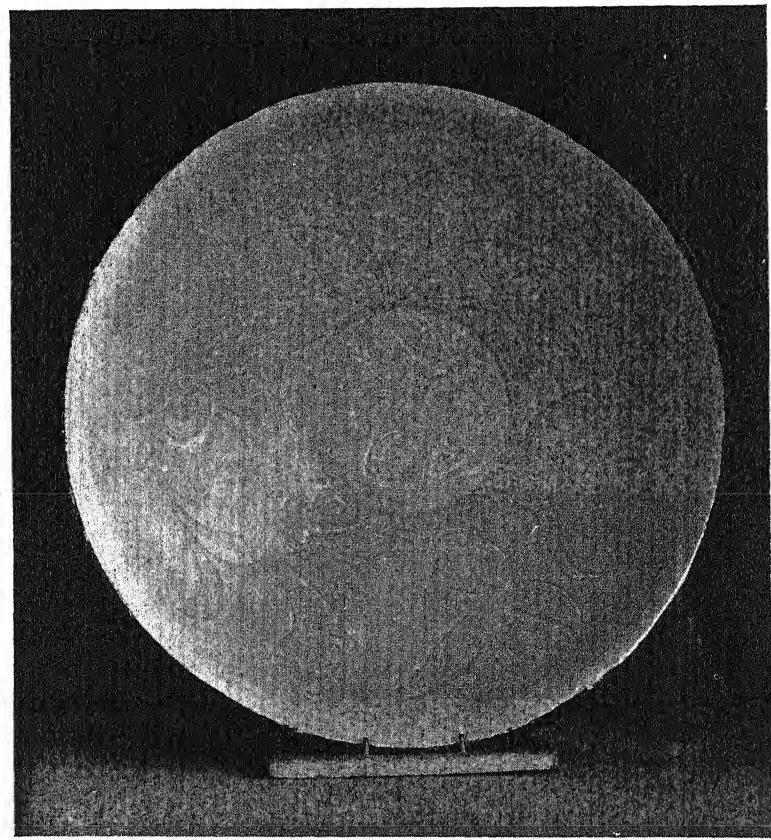
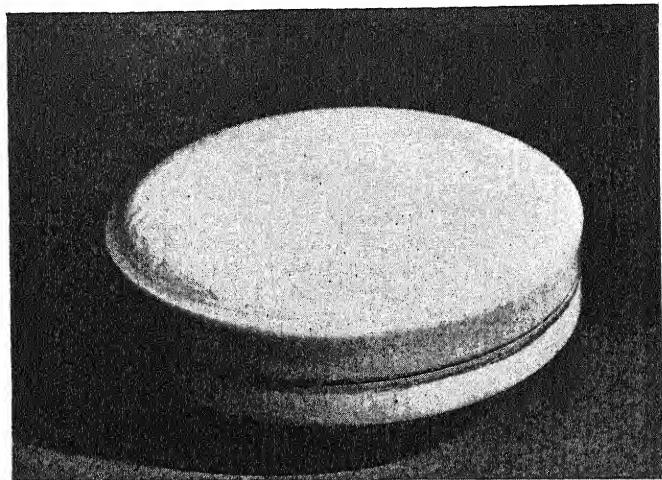
Plate 54 (a) SUNG (Honan). Ht. $6\frac{1}{2}$ in. *Sir Alan Barlow*. Page 83

(b) SUNG (Honan). Ht. $10\frac{1}{2}$ in. *Victoria & Albert Museum*. Pages 83, 84

(c) SUNG OR EARLIER (perhaps Ting). Ht. $5\frac{3}{4}$ in. *Victoria & Albert Museum*. Pages 83, 85

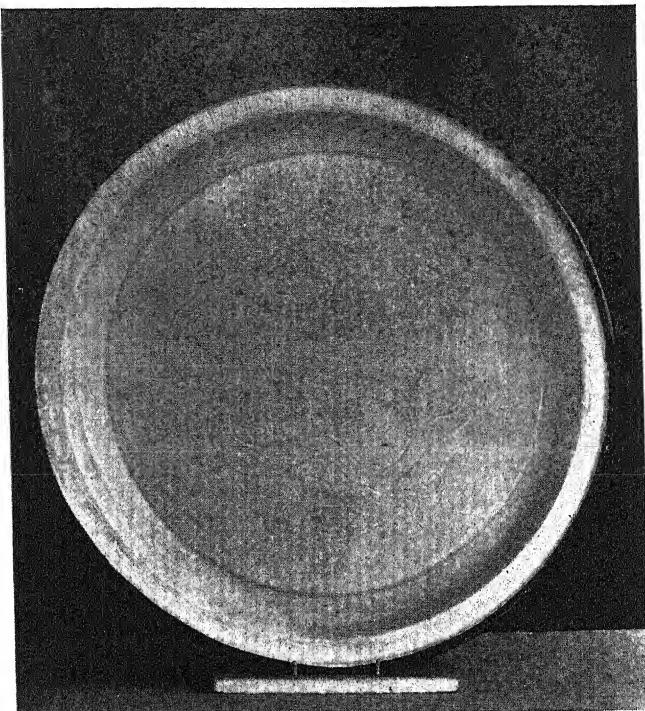


Black-glazed ware, perhaps Tz'u Chou
Plate 55 SUNG OR LATER. Ht. 18 $\frac{3}{4}$ in. *Victoria & Albert Museum*. Pages 83, 87



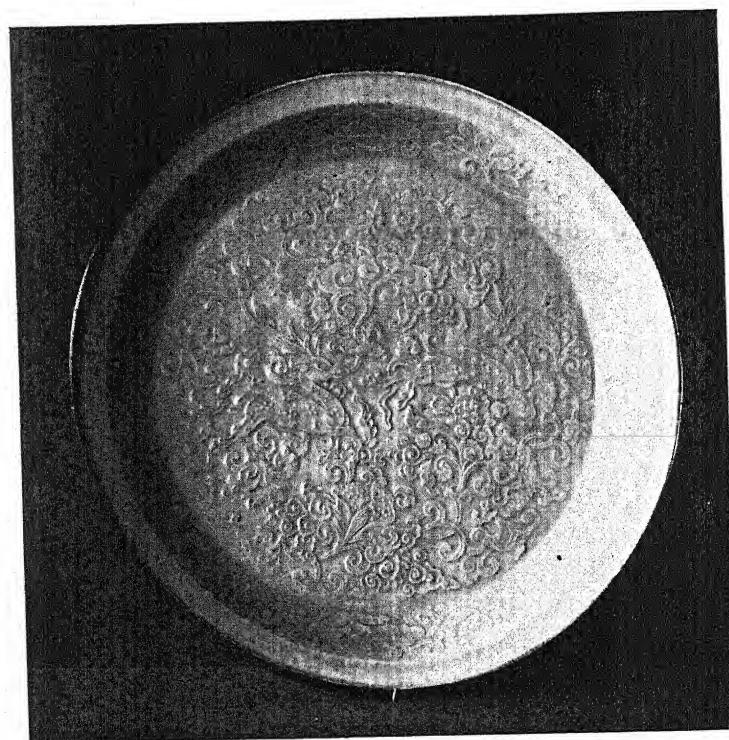
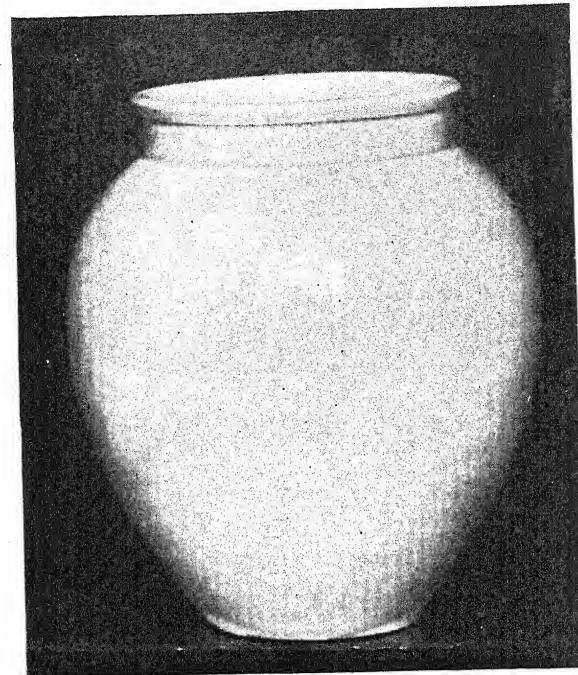
Ting ware

Plate 56 (a) SUNG (Northern Ting). Diam. $4\frac{1}{8}$ in. *Chinese Government*. Page 78
(b) SUNG (Southern Ting). Diam. $8\frac{3}{4}$ in. *H. J. Oppenheim*. Page 79



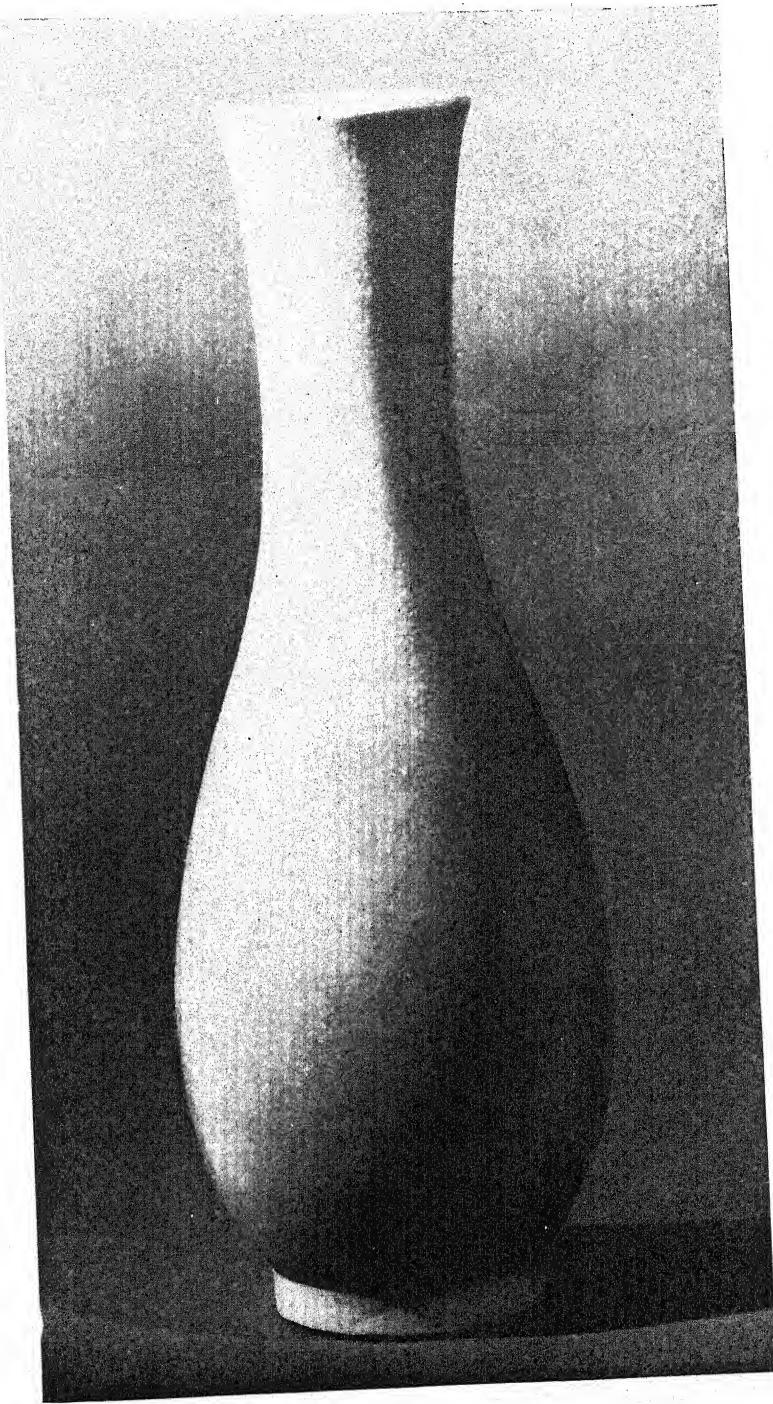
Southern Ting ware

Plate 57 (a) SUNG. Diam. $8\frac{3}{4}$ in. *H. J. Oppenheim*. Page 79
(b) SUNG. Diam. $11\frac{1}{4}$ in. *Victoria & Albert Museum*. Page 79

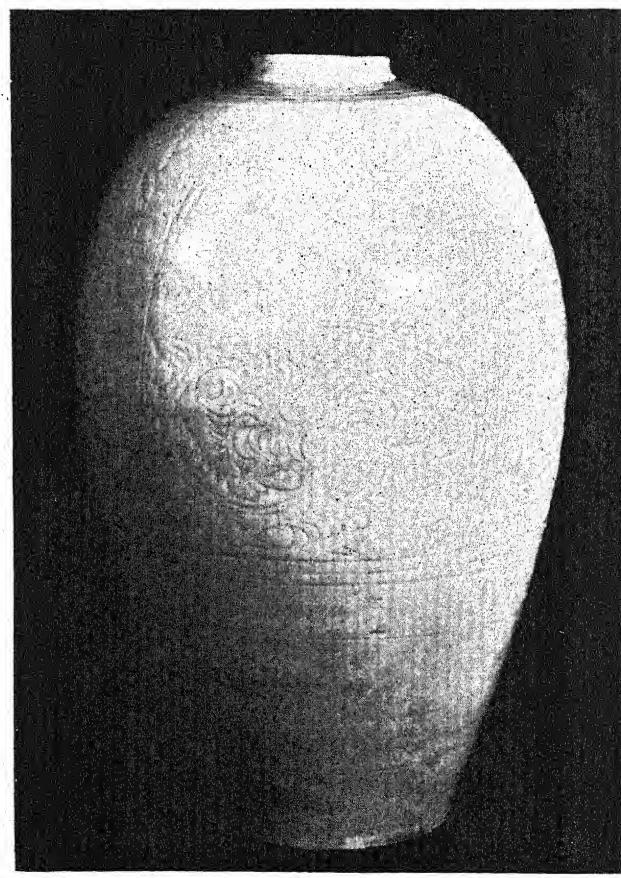
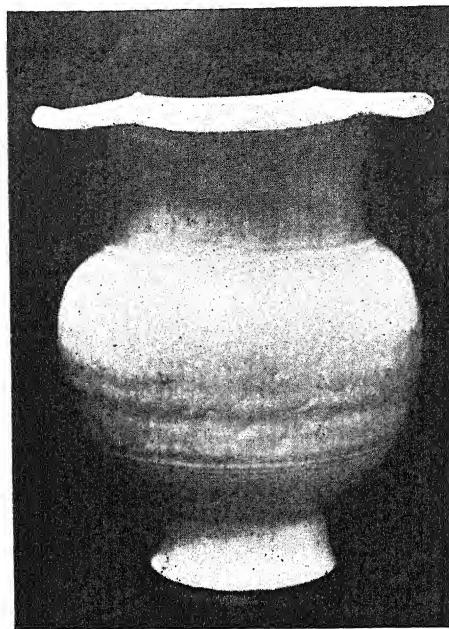


Southern Ting ware

Plate 58 (a) SUNG. Ht. $6\frac{1}{4}$ in. Page 79. (b) SUNG. Diam. $8\frac{1}{4}$ in Page 79
Victoria & Albert Museum

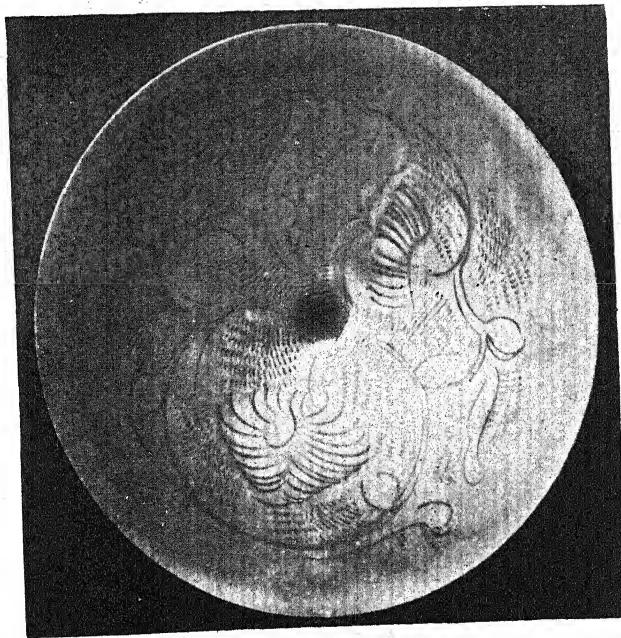
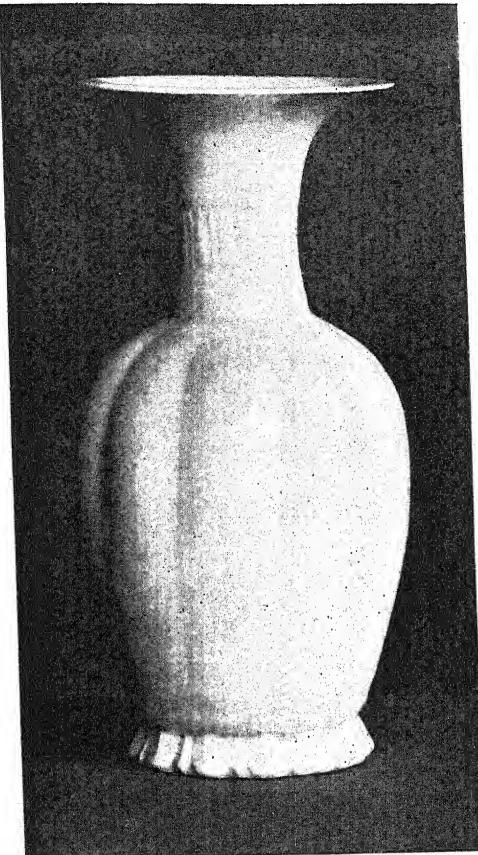


Kiangnan Ting ware
Plate 59 PROBABLY MING. Ht. 16 $\frac{3}{4}$ in. *Sir Alan Barlow*. Page 80



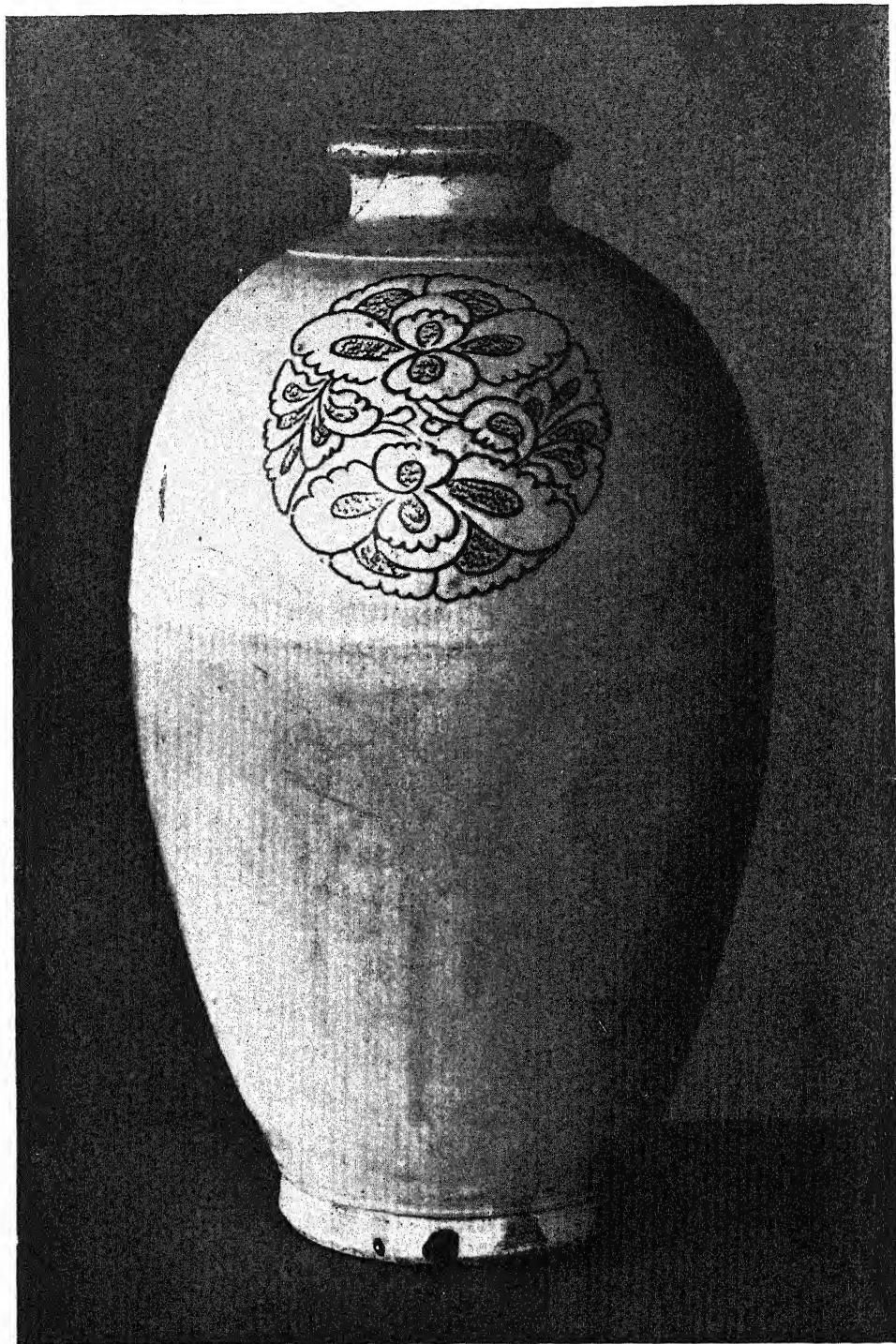
Ying ch'ing ware

Plate 60 (a) SUNG. Ht. $5\frac{3}{4}$ in. *Sir Alan Barlow*. Page 85
(b) SUNG. Ht. $12\frac{5}{8}$ in. *British Museum*. Page 85



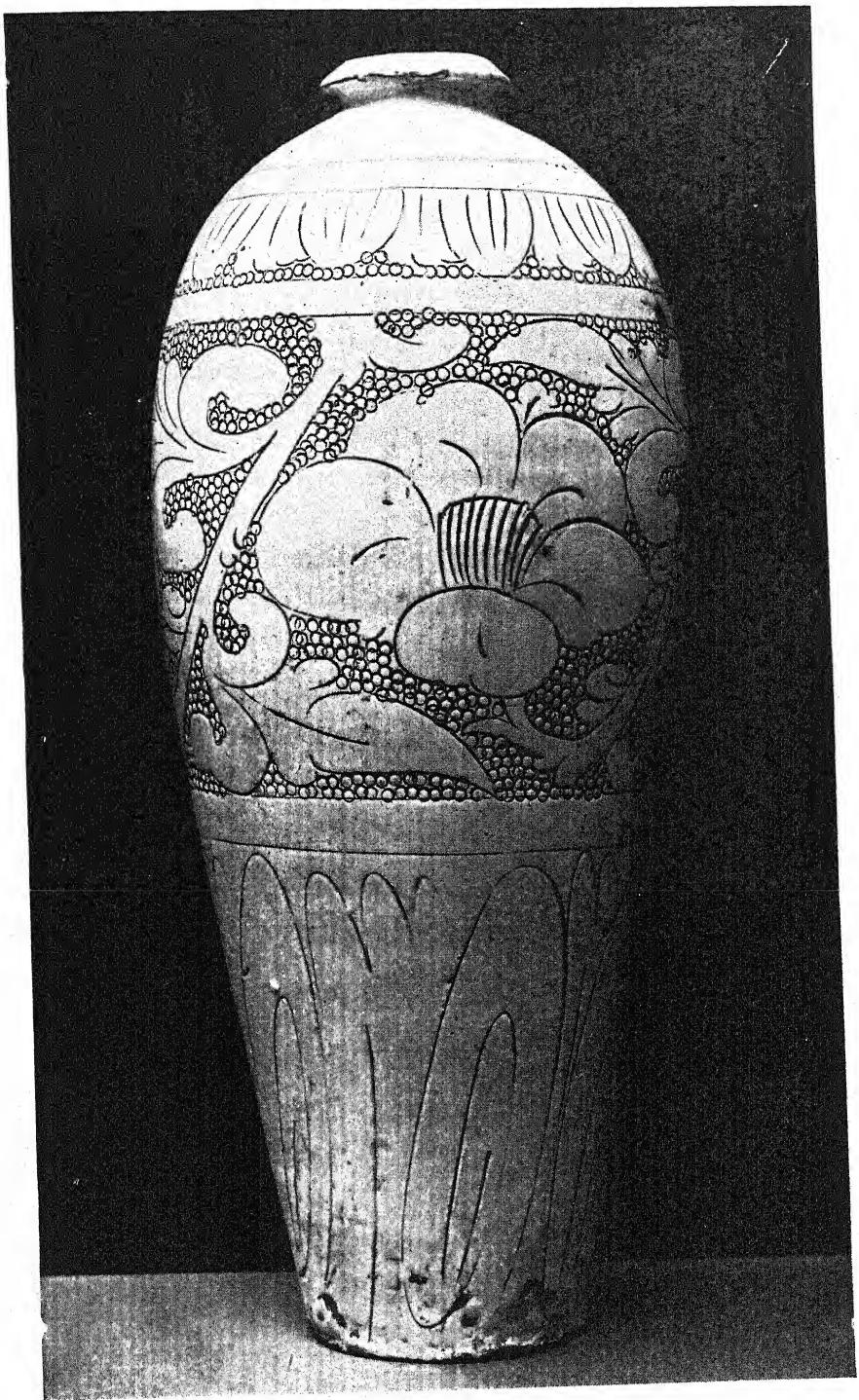
Ying ch'ing ware

Plate 61 (a) SUNG. Ht. 10 in. *H. J. Oppenheim*. Pages 85, 173
(b) SUNG. Diam. $5\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 85



Tz'u Chou type

Plate 62 SUNG OR EARLIER. Ht. $10\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 88



Tz'u Chou type

Plate 63 SUNG. Ht. 15 in. *Victoria & Albert Museum*, Page 87



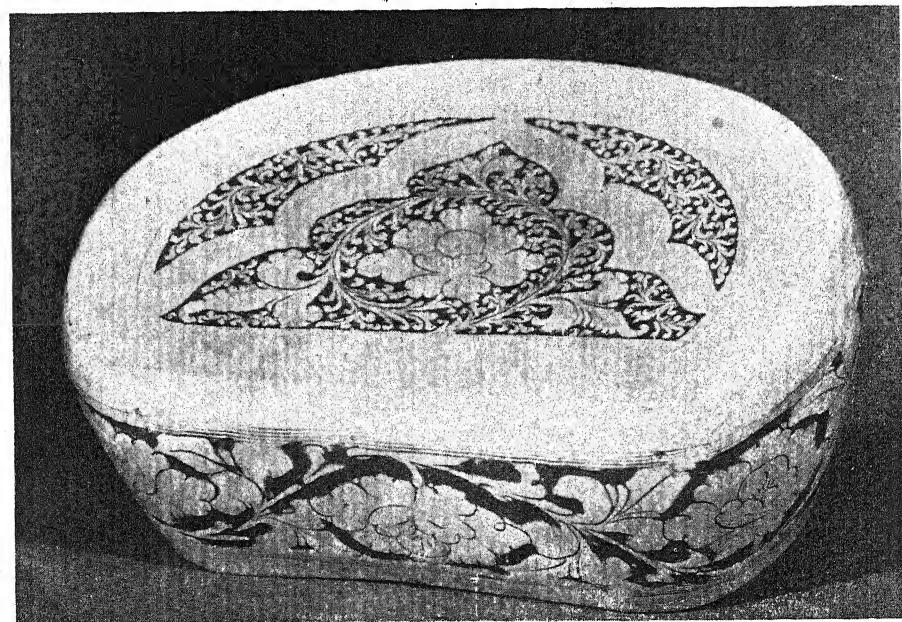
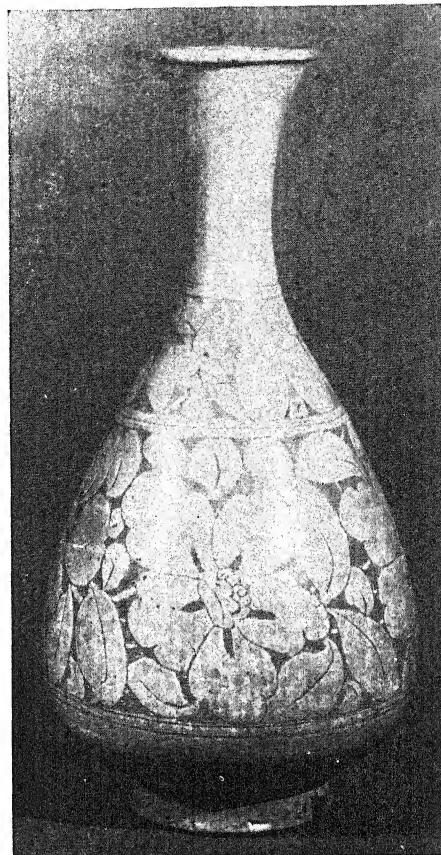
Tz'ü Chou type

Plate 64. SUNG OR LATER. Ht. 14 in. *Victoria & Albert Museum*. Page 87



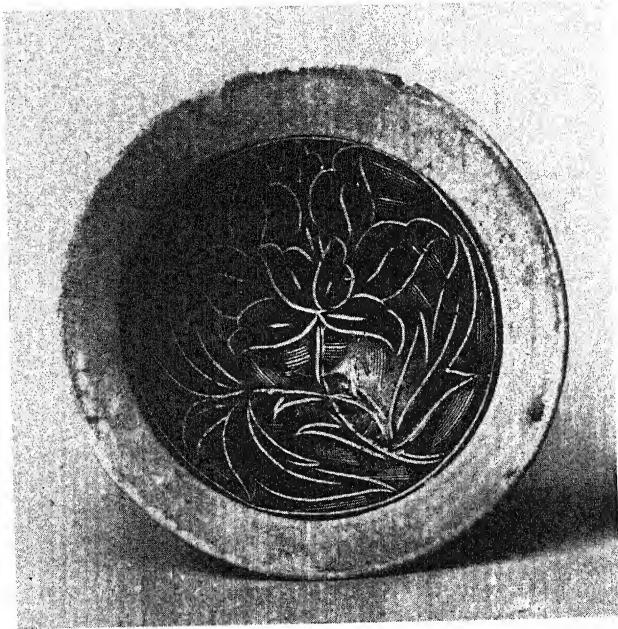
Tz'u Chou type

Plate 65 SUNG OR LATER. Ht. 11½ in. *Victoria & Albert Museum*. Page 88



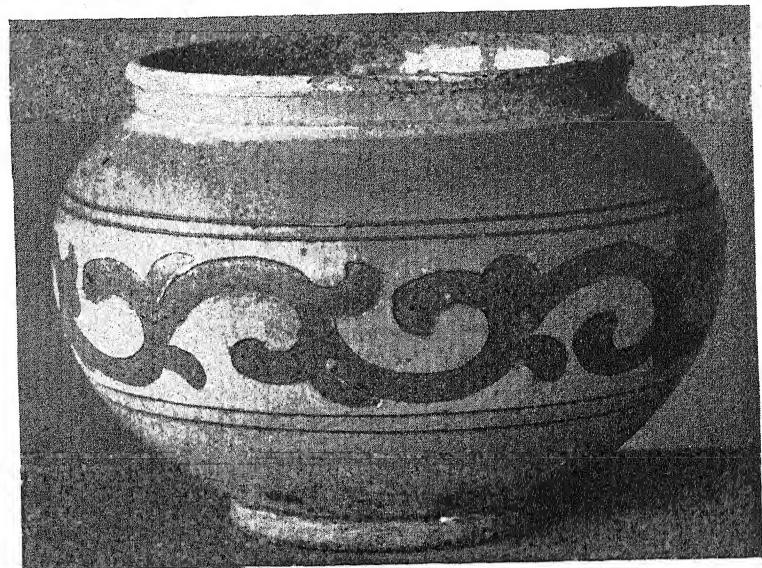
Tz'u Chou type

Plate 66 (a) SUNG. Ht. $12\frac{3}{8}$ in. *British Museum*. Pages 87, 109
(b) SUNG. L. $13\frac{1}{4}$ in. *Sir Neill Malcolm*. Page 87



Tz'u Chou types

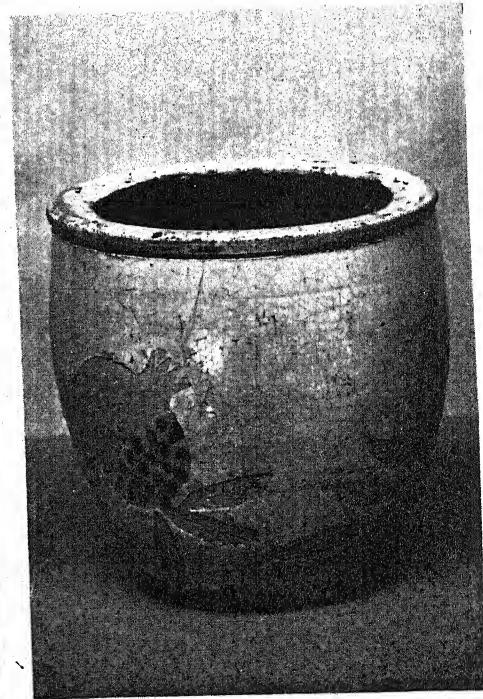
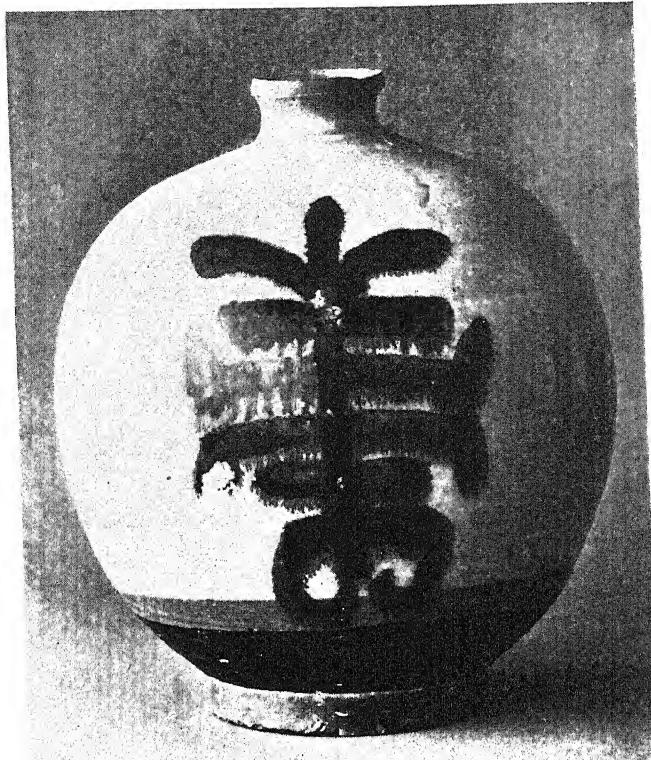
Plate 67 (a) SUNG. Ht. 8 in. *Prince Yi Museum, Seoul. Page 87*
(b) SUNG. Diam. 6½ in. *Prince Yi Museum, Seoul. Page 87*



Tz'u Chou types

Plate 68 (a) PROBABLY SUNG OR EARLIER. Ht. 5 $\frac{3}{4}$ in. Page 88
(b) 14TH CENTURY OR LATER. Ht. 9 $\frac{5}{8}$ in. Page 87

Victoria & Albert Museum



Tz'u Chou types

Plate 69 (a) SUNG OR LATER. Ht. $8\frac{1}{2}$ in. Page 88

(b) SUNG OR LATER. Ht. $6\frac{1}{4}$ in. Page 88 (c) MING OR LATER. Ht. $4\frac{3}{4}$ in. Page 88

Victoria & Albert Museum



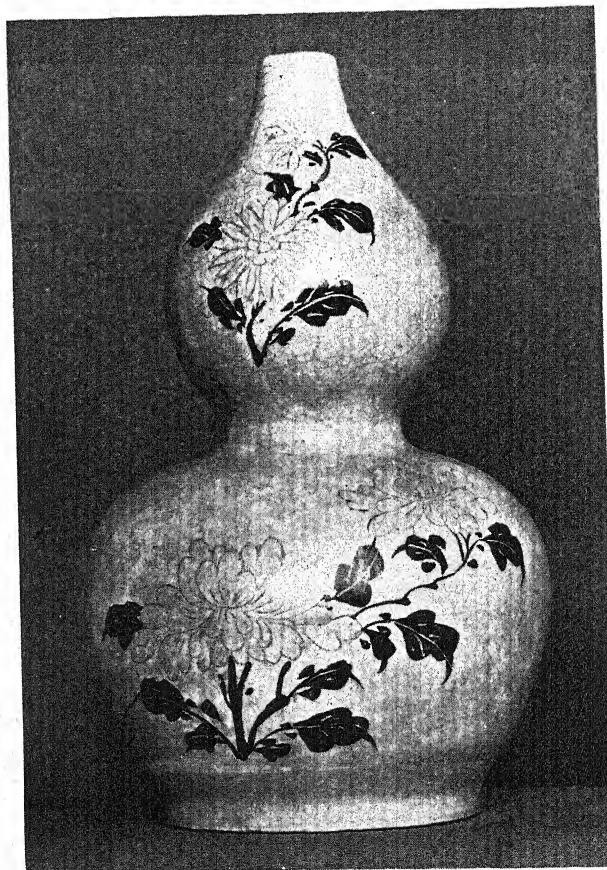
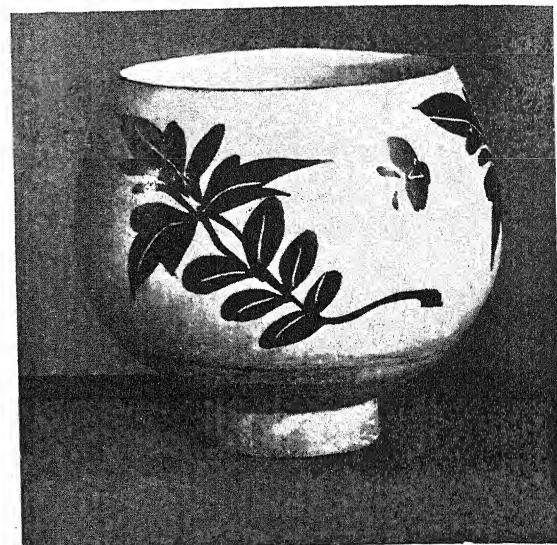
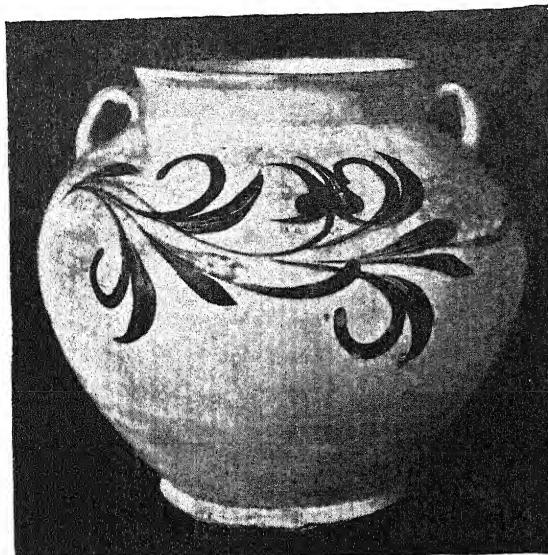
Tz'u Chou type

Plate 70 SUNG. Ht. 13½ in. *H. J. Oppenheim*. Pages 86, 88



Chü-lu Hsien types

Plate 71 (a) SUNG. Diam. $6\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 80
(b) SUNG. Ht. 7 in. *Rutherford Collection*. Page 80

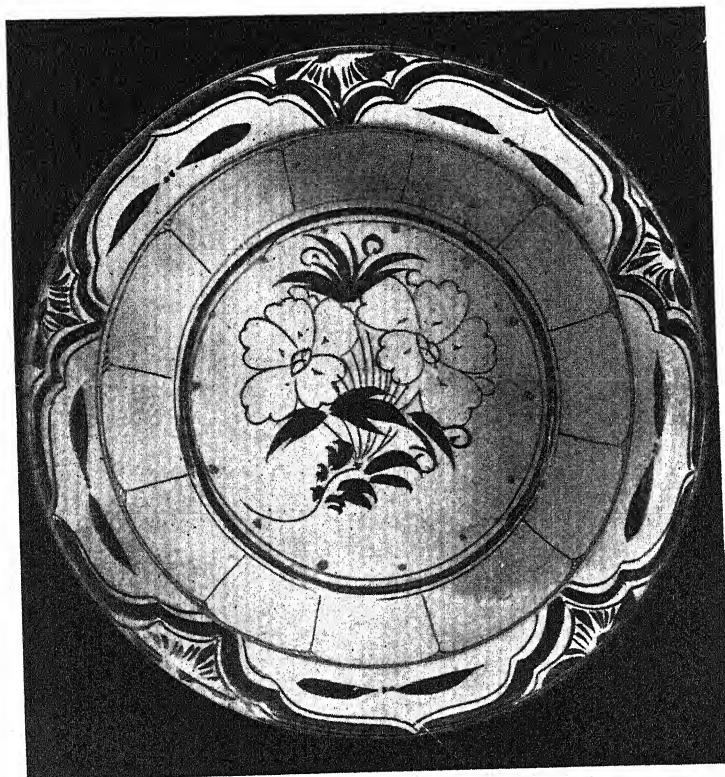
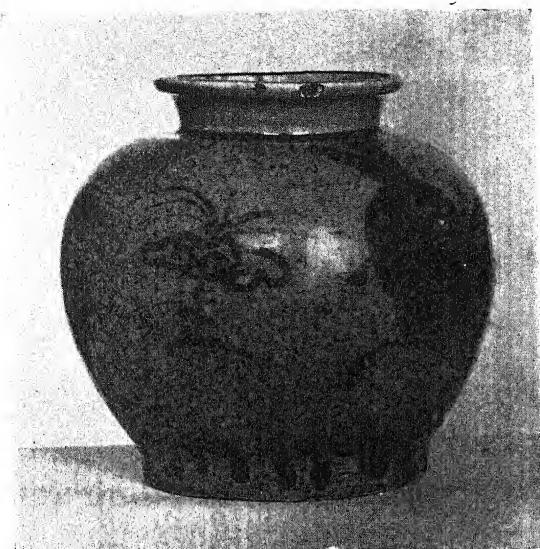


Tz'ü Chou types

Plate 72 (a) SUNG. Ht. 8 in. *Japanese Collection*. Page 88

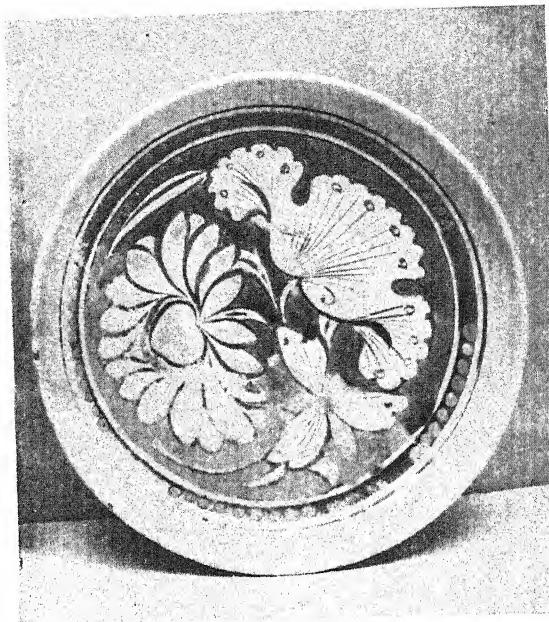
(b) SUNG. Ht. 6 in. *Harvey Hadden*. Page 88

(c) MING OR LATER. Ht. 14 in. *Victoria & Albert Museum*. Page 89



Tz'u Chou types

Plate 73 (a) SUNG OR LATER. Ht. $7\frac{3}{8}$ in. *Benson Collection*. Page 89
(b) SUNG OR LATER. Ht. 9 in. *Benson Collection*. Page 89
(c) MING OR LATER. Diam. $14\frac{3}{4}$ in. *G. Eumorfopoulos*. Page 89



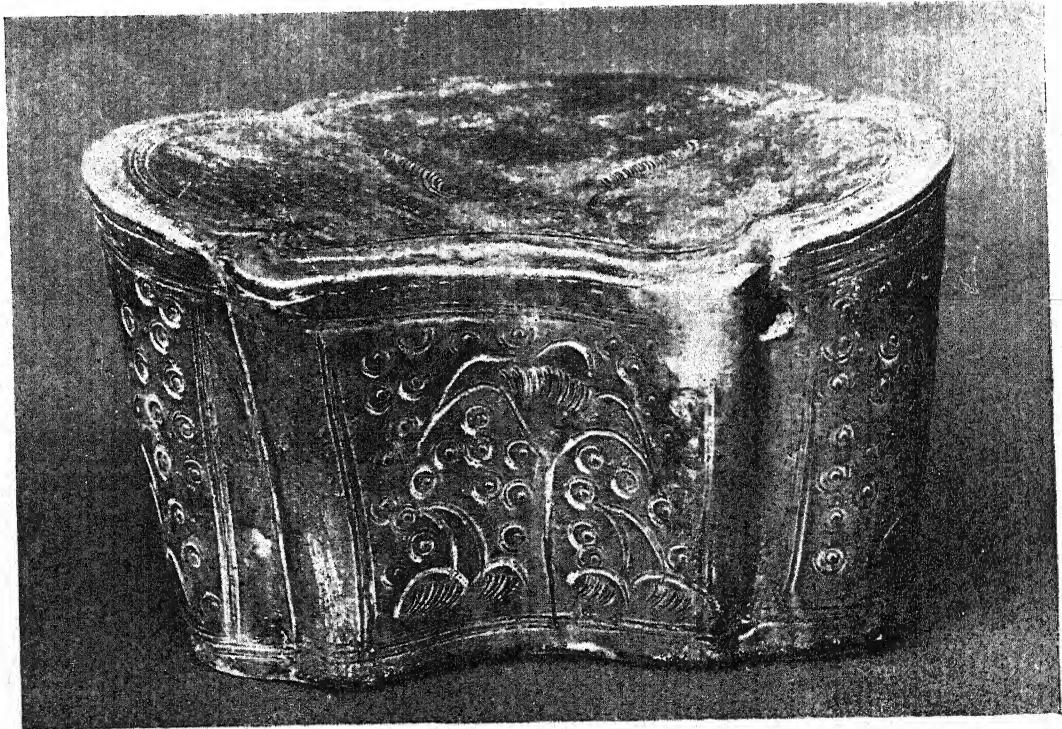
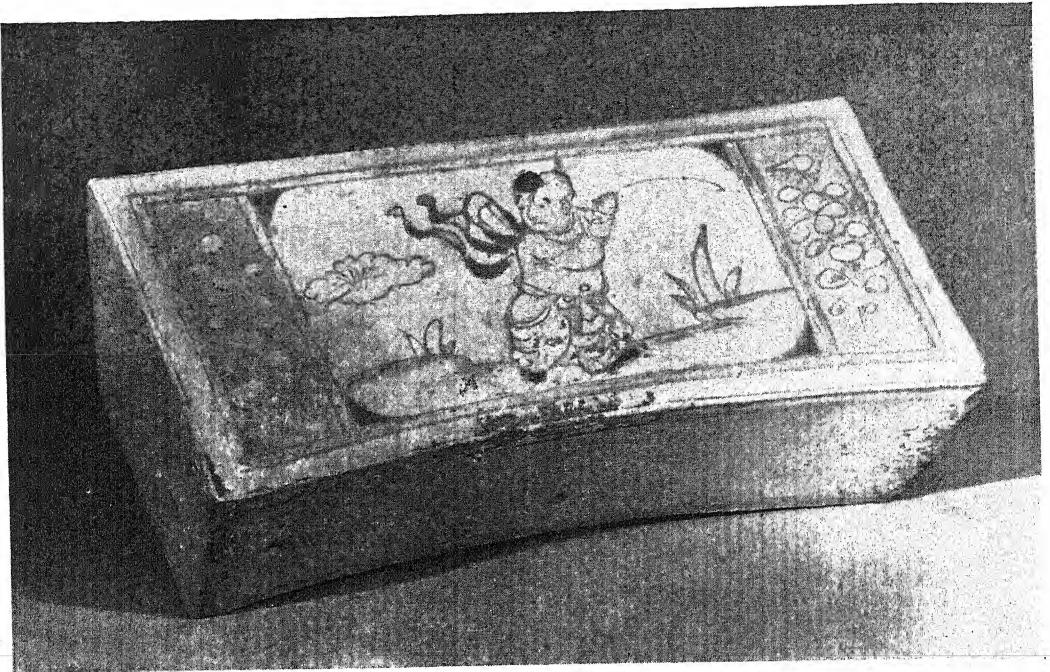
Tz'u Chou types

Plate 74 (a) SUNG; enamelled in red and green. Diam. $6\frac{1}{4}$ in. *G. Eumorfopoulos*. Page 90
(b) SUNG; black painting under a turquoise-blue glaze. Ht. $8\frac{1}{4}$ in. *Japanese Collection*. Page 89



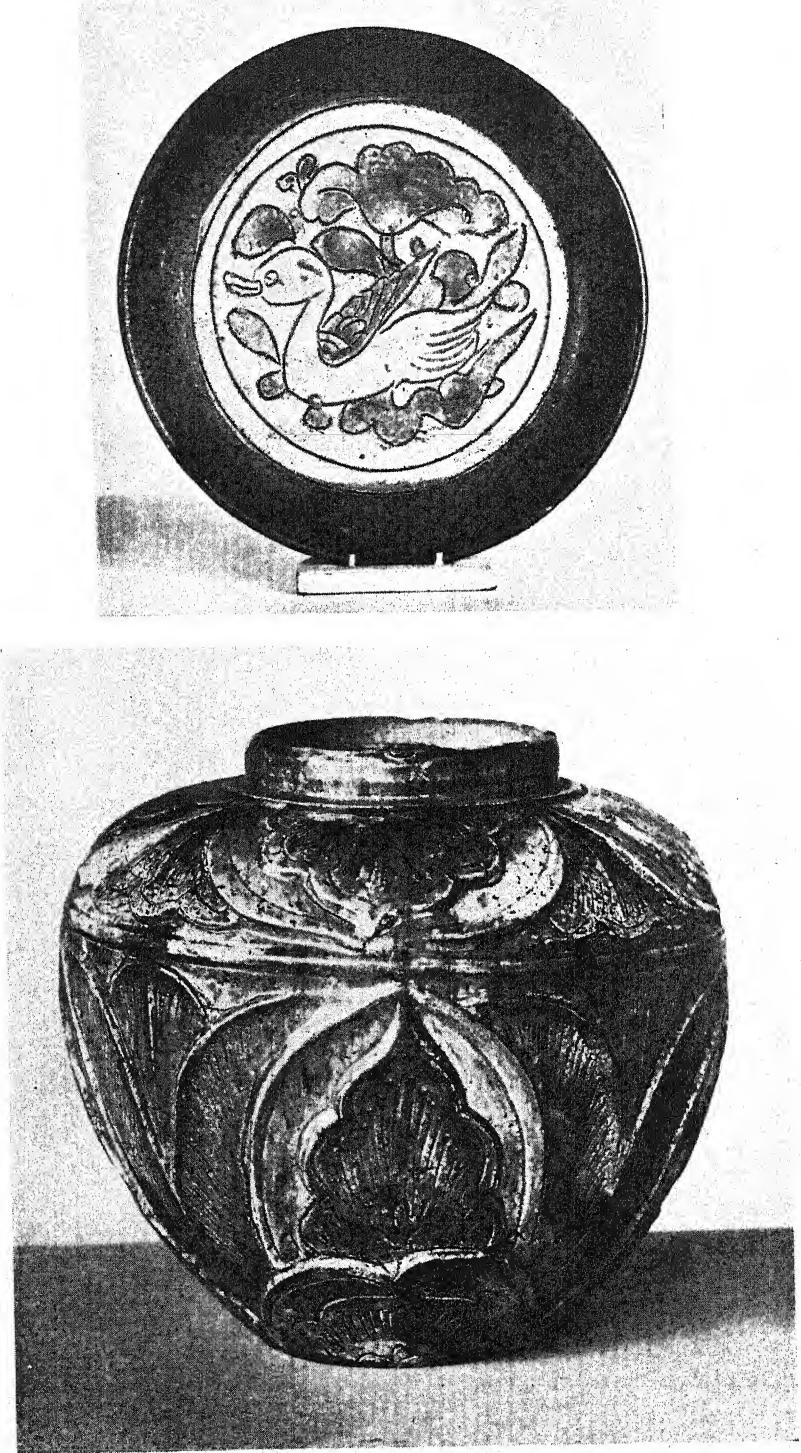
Tz'ü Chou types

Plate 75 (a) EARLY MING; black painting under a turquoise-blue glaze. Ht. 9½ in. *Victoria & Albert Museum*. Page 90. (b) EARLY MING. Ht. 9 in. *Wilfred Buckley Collection*. Page 89



Glazed earthenware

Plate 76 (a) MING OR EARLIER. L. $11\frac{1}{2}$ in. *Rutherford Collection*. Pages 59, 61, 101
(b) MING OR POSSIBLY T'ANG. L. 10 in. *Prince Yi Museum, Seoul*. Pages 59, 102



Glazed earthenware

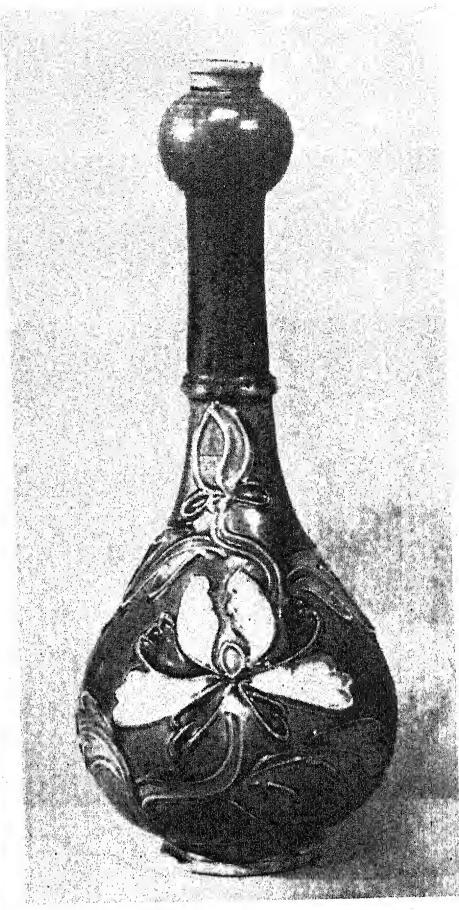
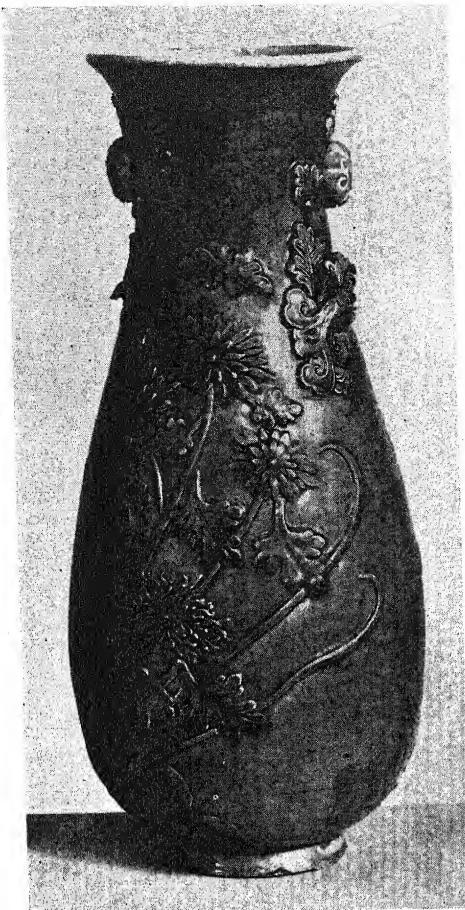
Plate 77 (a) EARLY MING. Diam. $5\frac{3}{4}$ in. Pages 59, 101
(b) EARLY MING. Ht. $6\frac{1}{2}$ in. Pages 59, 102

Victoria & Albert Museum



Colour-glazed stoneware

Plate 78 16TH CENTURY. Ht. 18 $\frac{3}{4}$ in. *Benson Collection*. Page 104



Colour-glazed stoneware

Plate 79 (a) 16TH CENTURY. Ht. 12½ in. *Benson Collection*. Page 104

(b) 16TH CENTURY. Ht. 14½ in. *H. J. Oppenheim*. Page 104

(c) MIDDLE OR SECOND HALF OF 15TH CENTURY. Ht. 4½ in. *G. Eumorfopoulos*. Page 104



Brown-glazed stoneware

Plate 80 17TH CENTURY OR EARLIER. From Borneo. Ht. 21½ in. Page 102
Victoria & Albert Museum



Glazed stoneware

Plate 81 PERHAPS 17TH CENTURY. From Borneo. Ht. 12 $\frac{3}{4}$ in. Page 102

Victoria & Albert Museum



Plate 82 (a) PERHAPS 18TH CENTURY, green-glazed. Ht. $7\frac{3}{4}$ in. Page 102
(b) OF UNCERTAIN DATE. From Corea. Diam. $8\frac{3}{4}$ in. Page 103

Victoria & Albert Museum



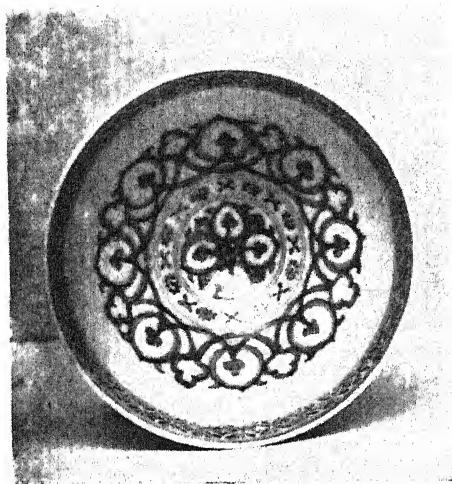
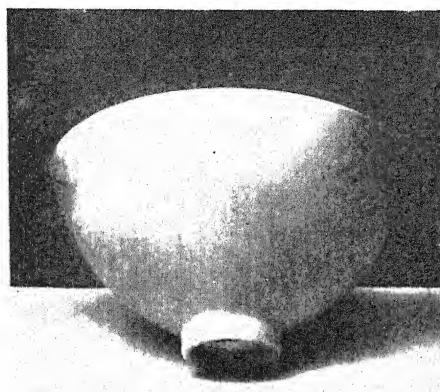
Glazed stoneware

Plate 83 PERHAPS 17TH CENTURY. L. 44 in. *H. S. Reitlinger*. Page 103



Glazed earthenware

Plate 84 DATED 1484. Ht. 53 in. *Victoria & Albert Museum*. Pages 45, 102



Early-Ming porcelain

Plate 85 (a) PERIOD OF YUNG LO, decorated in white slip. Diam. $6\frac{1}{4}$ in. Pages 108, 111
(b) MARK AND PERIOD OF HSÜAN TÊ, painted in blue. Diam. $6\frac{1}{2}$ in. Page 111

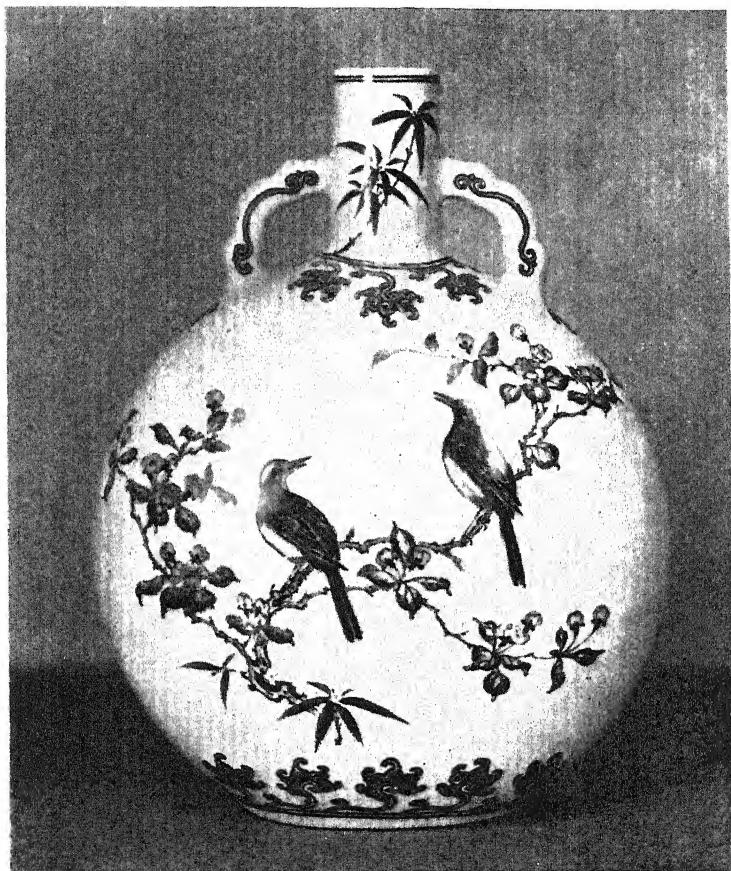
G. Eumorfopoulos



Early-Ming blue-and-white

Plate 86 (a) 14TH OR 15TH CENTURY. Ht. $4\frac{1}{2}$ in. *Mr. and Mrs. Alfred Clark*. Page 110
(b) MIDDLE OF 15TH CENTURY; Tibetan mount. Ht. $8\frac{1}{2}$ in. Page 111

Victoria & Albert Museum



Early-Ming blue-and-white

Plate 87 (a), (b) MIDDLE OF 15TH CENTURY. Hts. $5\frac{1}{8}$ in., $14\frac{1}{2}$ in. Page 112
Wu Lai-hsi



Early-Ming blue-and-white
Plate 88 (a) PERIOD OF HSÜAN TÊ. Diam. 12 in. Pages 111, 114
(b) MIDDLE OF 15TH CENTURY. Diam. 14 $\frac{3}{4}$ in. Page 112
Wu Lai-hsi



Early-Ming blue-and-white

Plate 89 MIDDLE OF 15TH CENTURY. Ht. 12½ in. *Oscar Raphael*. Page 112



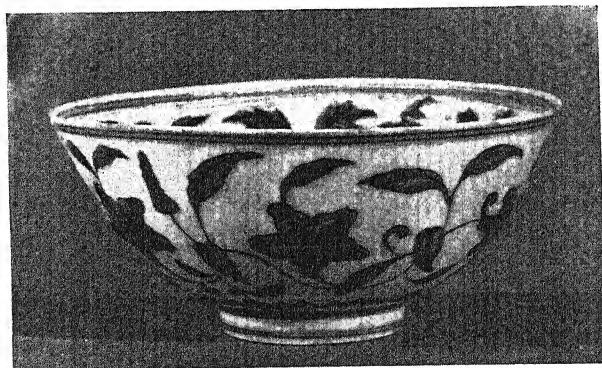
Early-Ming blue-and-white

Plate 90 MIDDLE OF 15TH CENTURY. Ht. 17 $\frac{1}{4}$ in. *Sir Percival David, Bt.* Page 112



Early-Ming porcelain

Plate 91 MIDDLE OF 15TH CENTURY, painted in blue and copper-red. Ht. 13 in. Pages 110, 112
Sir Percival David, Bt.



Early-Ming blue-and-white

Plate 92 (a) MARK AND PERIOD OF HSÜAN TÊ. Diam. $7\frac{1}{8}$ in. Page 111

Mr. and Mrs. Alfred Clark

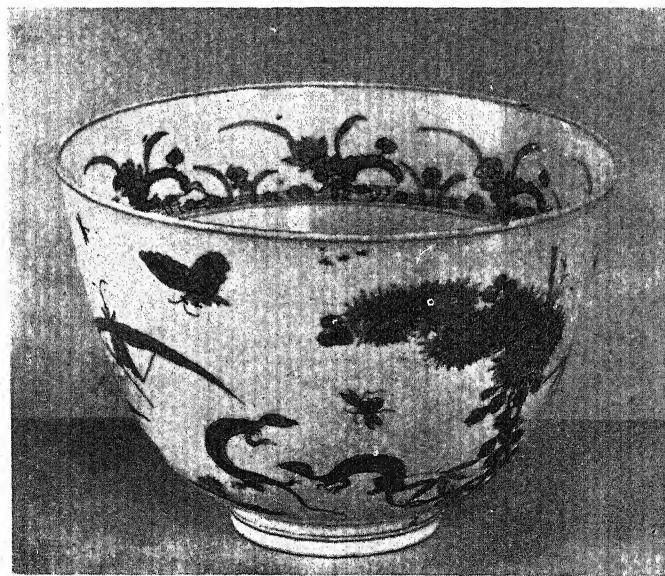
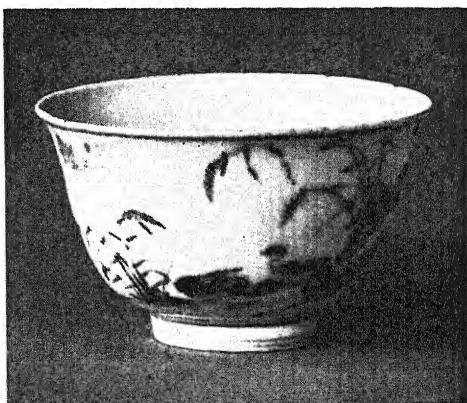
(b) MARK AND PERIOD OF CH'ENG HUA. Diam. $5\frac{3}{4}$ in. *Sir Percival David, Bt.* Page 115



Ming blue-and-white

Plate 93 (a) EARLY 16TH CENTURY. Ht. $5\frac{3}{4}$ in. Page 117
(b) PERHAPS 15TH CENTURY. Diam. 6 in. Pages 115, 123

Victoria & Albert Museum

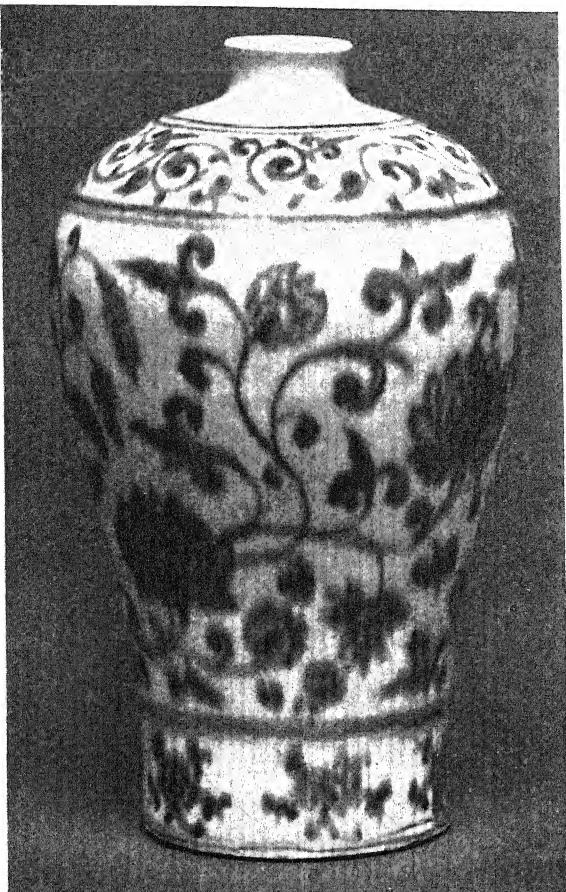


Late-Ming blue-and-white, imitating earlier styles

Plate 94 (a) MIDDLE OF 16TH CENTURY. Diam. 4 in. Page 115

(b) & (c) MARK OF HSÜAN TÊ, BUT MIDDLE OF 16TH CENTURY. Diam. $3\frac{1}{4}$ in. and $5\frac{5}{8}$ in.
Pages 116, 119

Victoria & Albert Museum

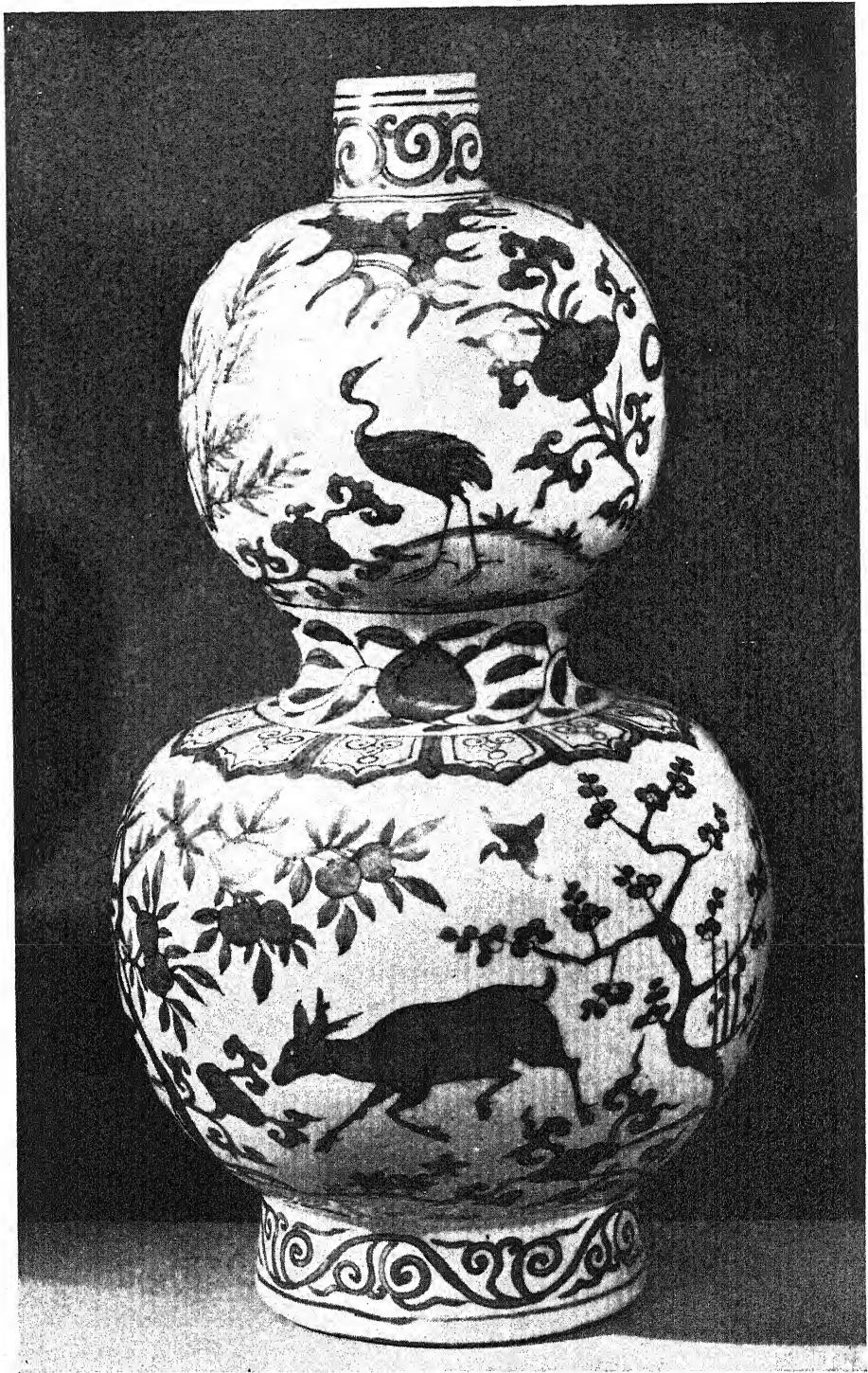


Ming blue-and-white

Plate 95 (a) CHÊNG-TÊ PERIOD. Ht. 9 $\frac{3}{4}$ in. *Victoria & Albert Museum*. Page 117

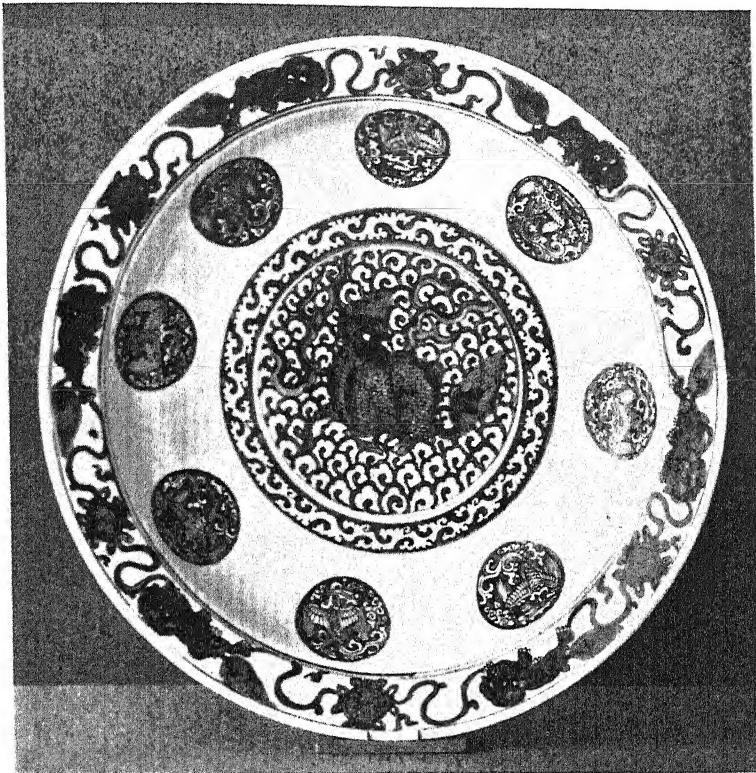
(b) CHÊNG-TÊ PERIOD. Ht. 6 $\frac{1}{2}$ in. *Mr. and Mrs. Walter Sedgwick*. Page 118

(c) MARK AND PERIOD OF CHÊNG TÊ. Ht. 6 $\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 117



Ming blue-and-white

Plate 96 MARK AND PERIOD OF CHIA CHING. Ht. 17 $\frac{3}{8}$ in. *H. J. Oppenheim*. Page 118



Late-Ming blue-and-white

Plate 97 (a) CHIA-CHING PERIOD. Diam. 15 in. Page 120
(b) WAN-LI PERIOD. Diam. 12½ in. Pages 108, 120

Victoria & Albert Museum



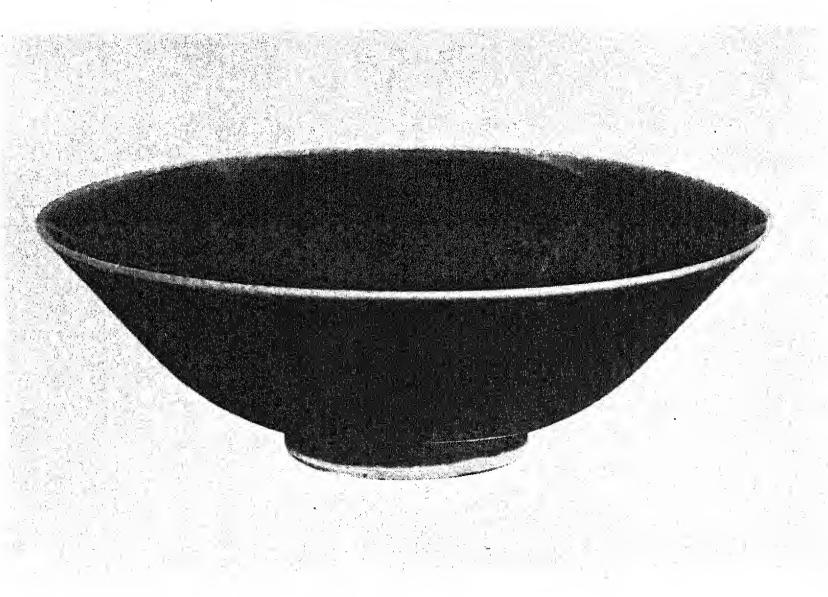
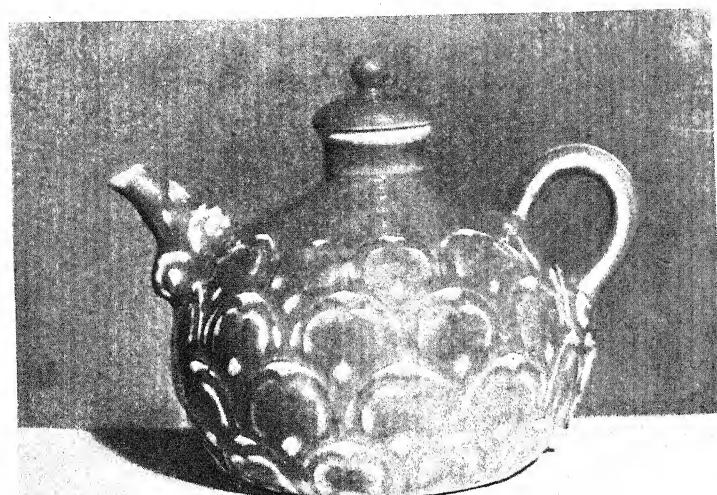
Late-Ming blue-and-white

Plate 98 (a) WAN-LI PERIOD. Diam. 8 in. Page 120
(b) MIDDLE OF 17TH CENTURY. Ht. $7\frac{1}{2}$ in. Page 121

Victoria & Albert Museum

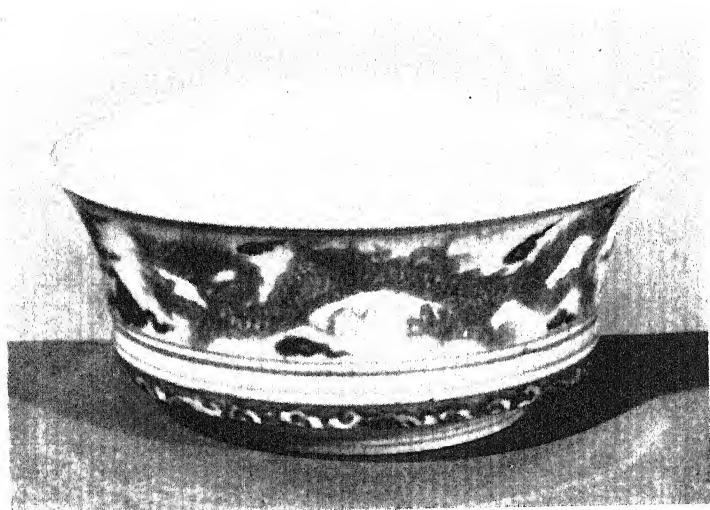


Late-Ming blue-and-white, covered with green enamel
Plate 99 DATED 1638. Ht. 12 in. *Richard de la Mare*. Page 121



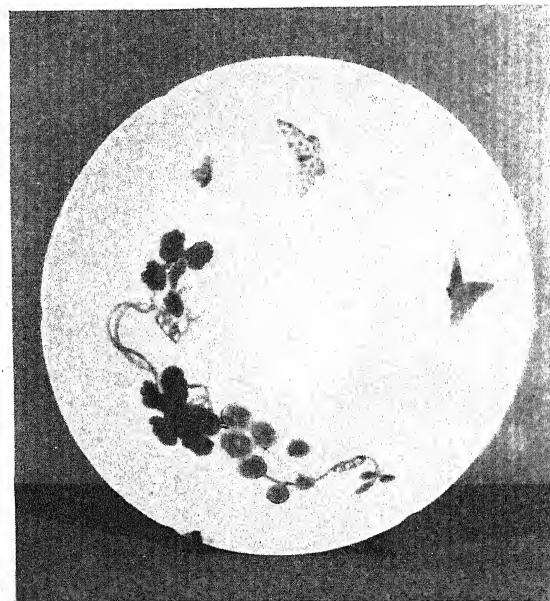
Ming copper-red-glazed porcelain

Plate 100 (a) MARK AND PERIOD OF HSÜAN TÊ. Ht. $4\frac{1}{8}$ in. *Chinese Government*. Page 114
(b) MARK AND PERIOD OF HSÜAN TÊ. Diam. $8\frac{7}{8}$ in. *Sir Percival David, Bt.* Page 114



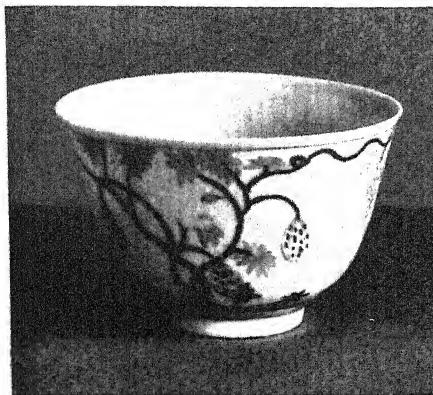
Ming painting in copper-red

Plate 101 (a) MARK AND PERIOD OF HSÜAN TÊ. Ht. 4 in. *Victoria & Albert Museum*. Page 114
(b) MARK AND PERIOD OF HSÜAN TÊ. Diam. $6\frac{3}{4}$ in. *Sir Percival David, Bt.* Page 114



Early-Ming enamelled porcelain

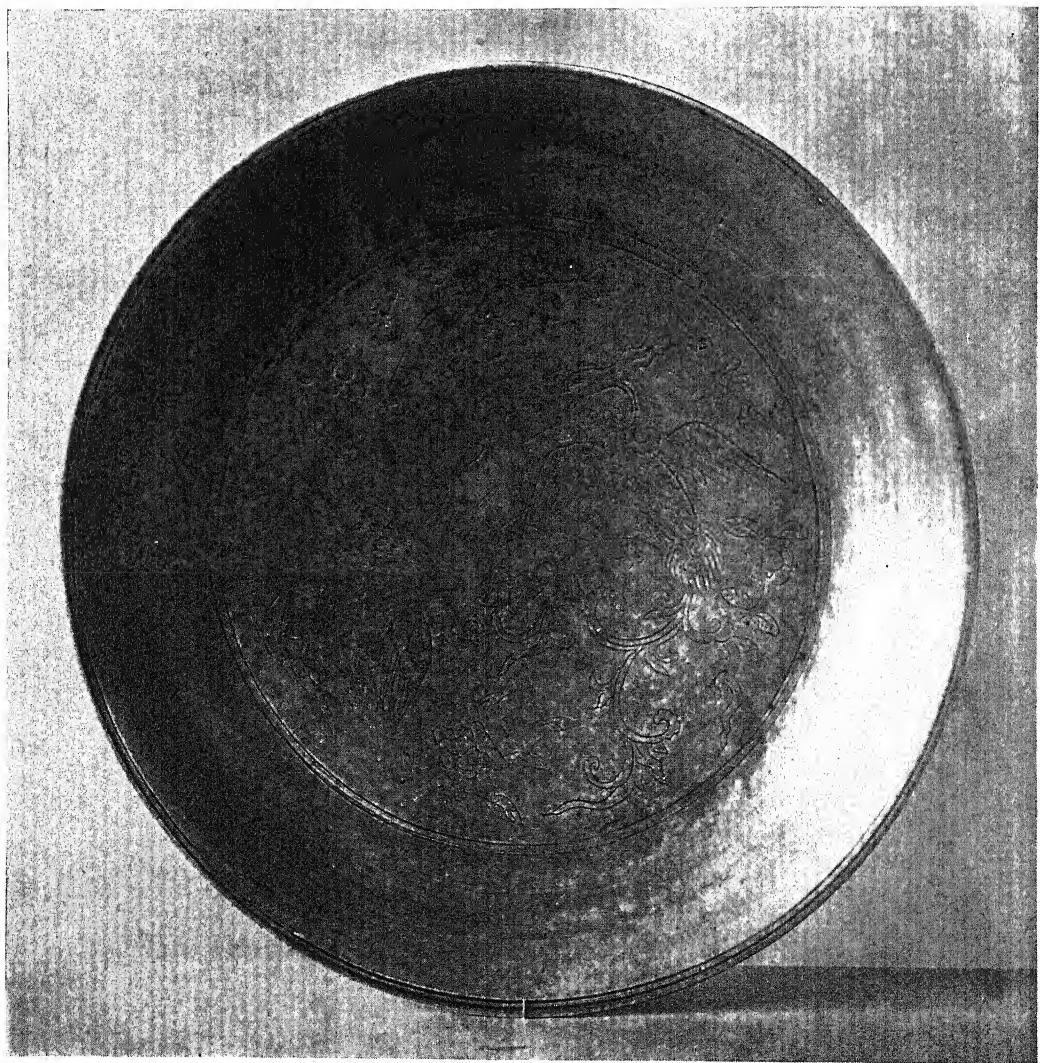
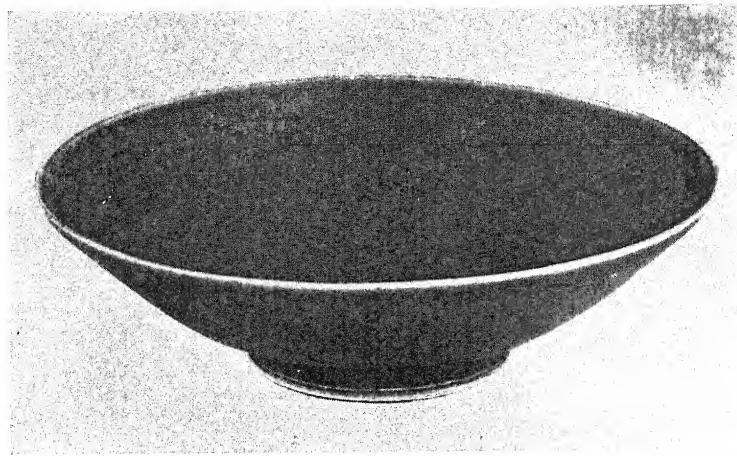
Plate 102 (a) MARK AND PERIOD OF CH'ENG HUA. Diam. 6 $\frac{3}{8}$ in. *Chinese Government*. Page 123
(b) MARK AND PERIOD OF CH'ENG HUA. Diam. 6 $\frac{1}{8}$ in. *Sir Percival David, Bt.* Page 123



Early-Ming enamelled porcelain

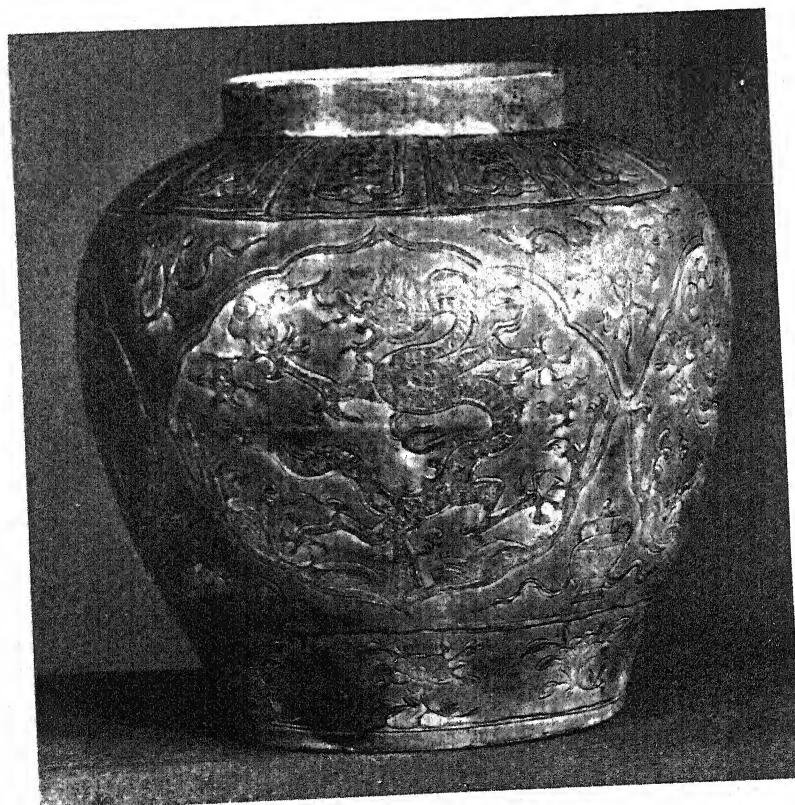
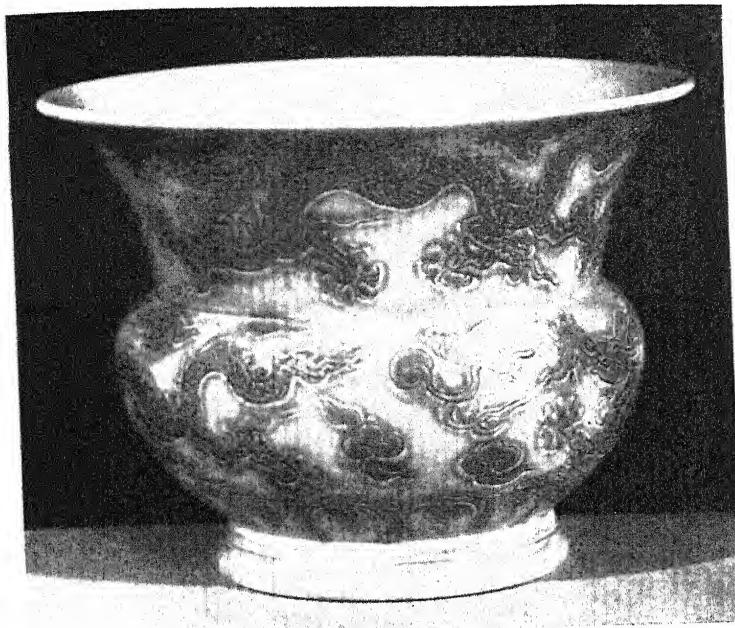
Plate 103 (a) MARK AND PERIOD OF CH'ENG HUA. Diam. 3 in. Page 123
Victoria & Albert Museum

(b) MARK AND PERHAPS PERIOD OF CH'ENG HUA. Ht. 7½ in. *Sir Percival David, Bt.* Page 124



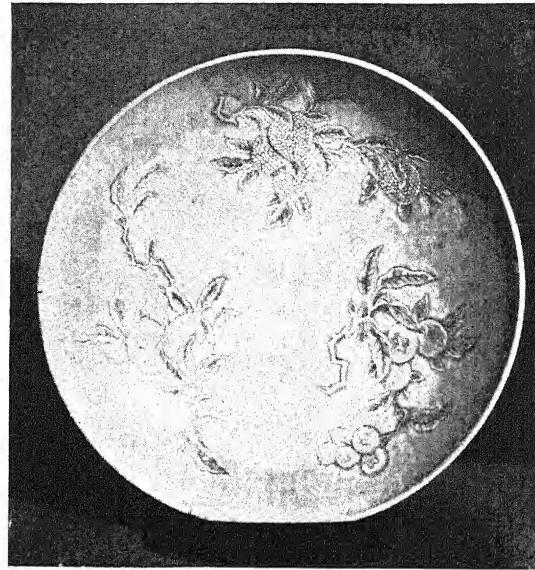
Ming blue-glazed porcelain

Plate 104 (a) PERHAPS HSÜAN-TÊ PERIOD. Diam. 8½ in. *Sir Percival David, Bt.* Page 114
(b) MARK AND PERIOD OF CHIA CHING. Diam. 15 in. *Victoria & Albert Museum.* Page 129



Ming green and yellow enamels

Plate 105 (a) MARK AND PERIOD OF CHÊNG TÊ. Ht. 6.in *Sir Percival David, Bt.* Page 130
(b) MARK AND PERIOD OF WAN LI. Ht. 7 in. *Victoria & Albert Museum.* Page 130



Ming monochromes

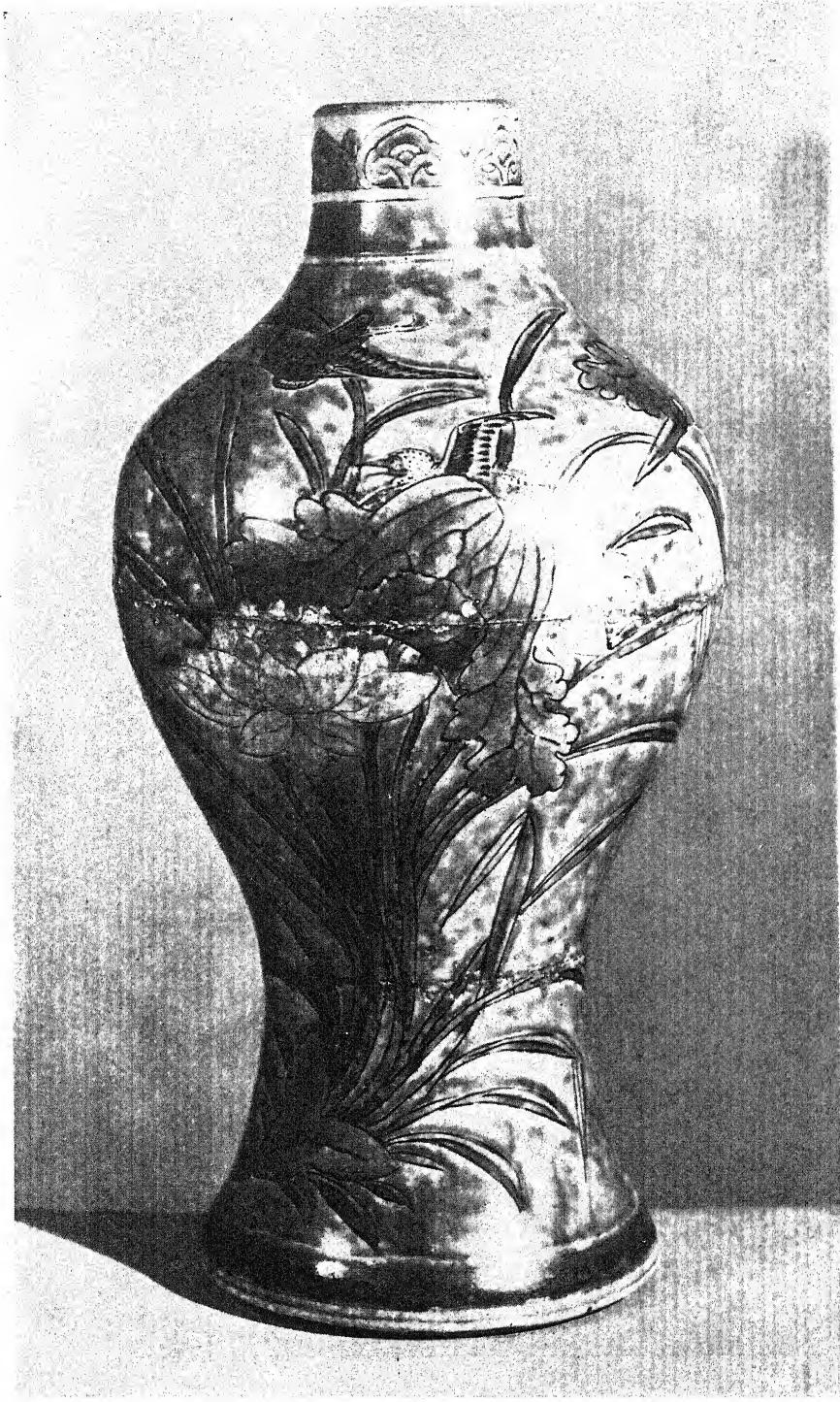
Plate 106 (a) MARK AND PERIOD OF CHIA CHING, yellow glaze. Diam. $3\frac{3}{8}$ in. Page 129
Gemeente Museum, The Hague

(b) PERHAPS 15TH CENTURY, blue glaze. Diam. $6\frac{3}{8}$ in. *British Museum*. Page 128



Ming blue-glazed porcelain

Plate 107 (a) CHIA-CHING PERIOD. Ht. $5\frac{3}{4}$ in. *G. Eumorfopoulos*. Page 129
(b) HUNG-CHIH PERIOD. Diam. $11\frac{5}{8}$ in. *Mr. and Mrs. Walter Sedgwick*. Page 117



Ming porcelain enamelled on the biscuit
Plate 108 PROBABLY CHIA-CHING PERIOD. Ht. 13 $\frac{7}{8}$ in. *Lindley Scott*. Page 130



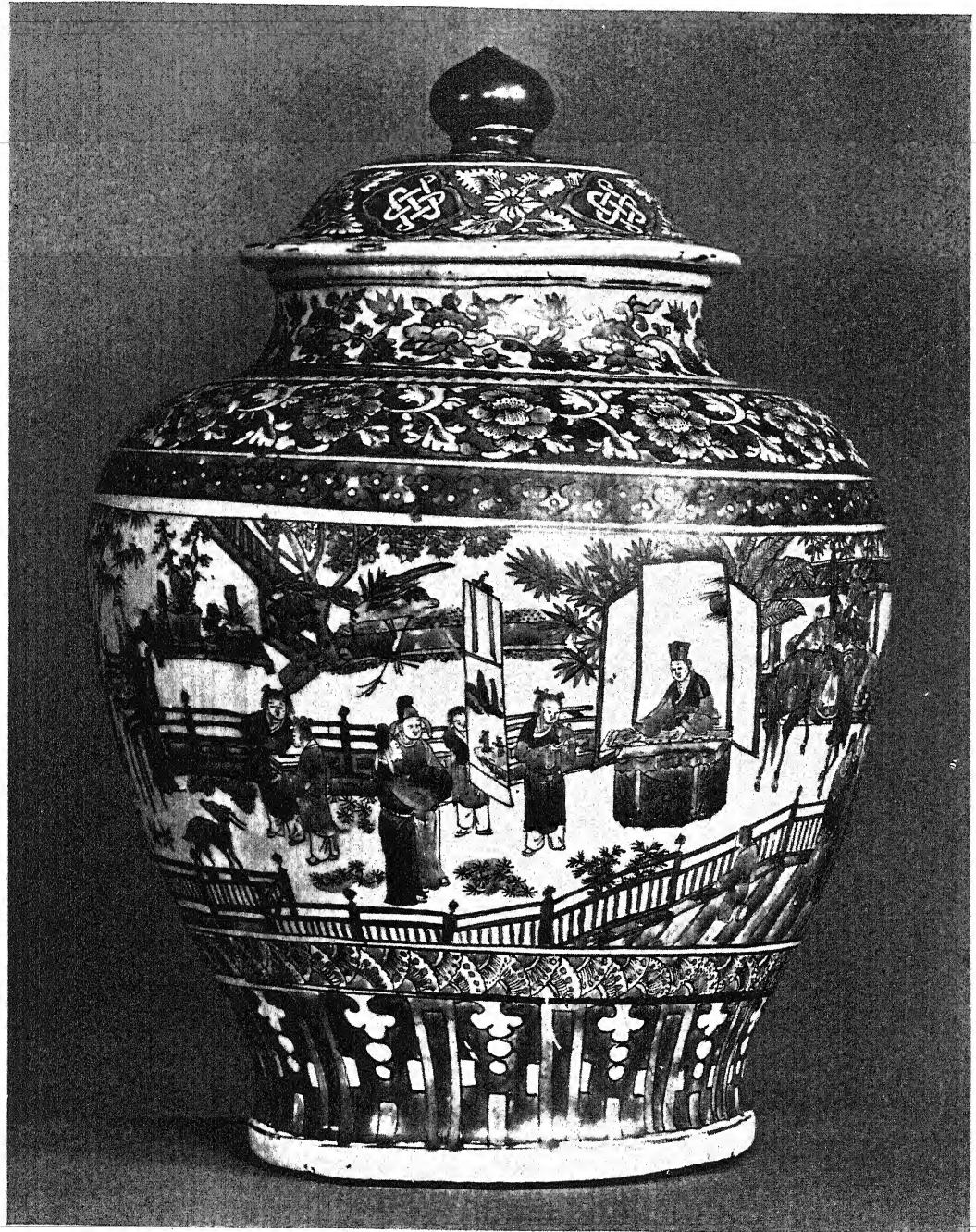
Ming porcelain enamelled on the biscuit

Plate 109 (a) MARK AND PERIOD OF CHIA CHING. Diam. 7 in. *H. J. Oppenheim*. Page 131
(b) MARK AND PERIOD OF CHIA CHING. Diam. $7\frac{3}{4}$ in. *Sir Percival David, Bt.* Page 131



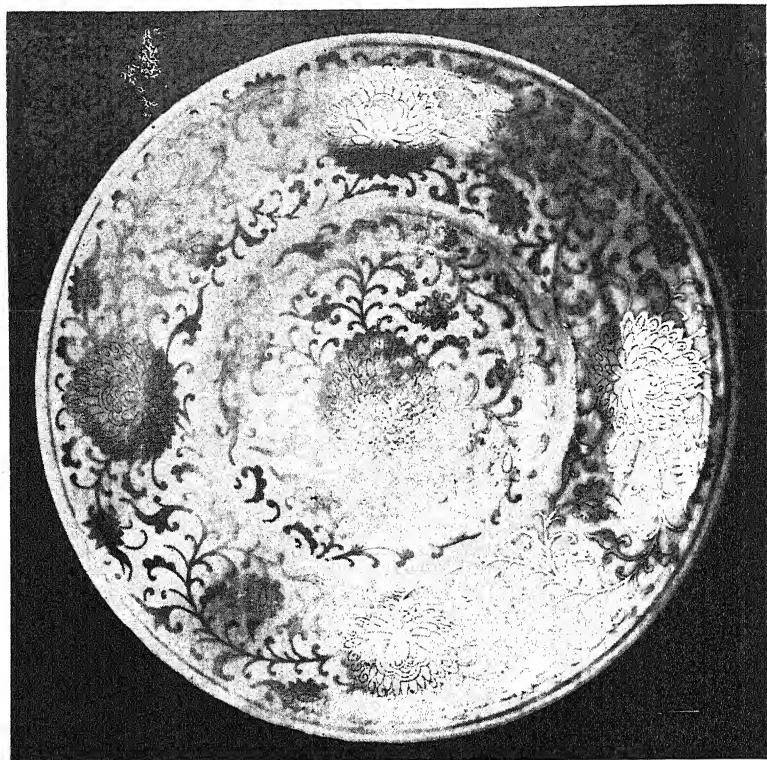
Early-Ming blue-and-white

Plate 110 MIDDLE OF 15TH CENTURY. Ht. 13 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Pages 90, 113



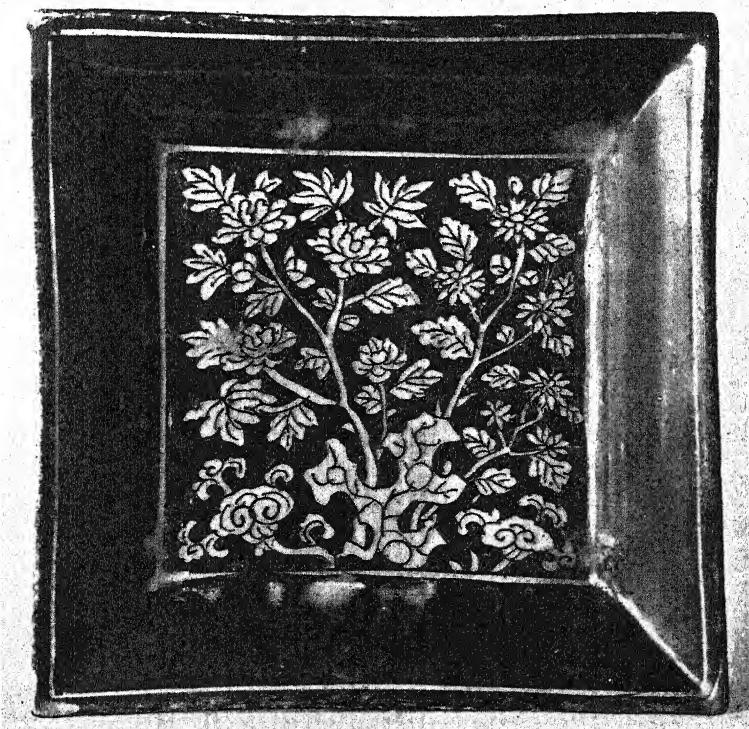
Late-Ming painting in red and green

Plate 111 MARK AND PERIOD OF WAN LI. Ht. 18 in. *Victoria & Albert Museum*. Page 126



Ming gilt and enamelled porcelain

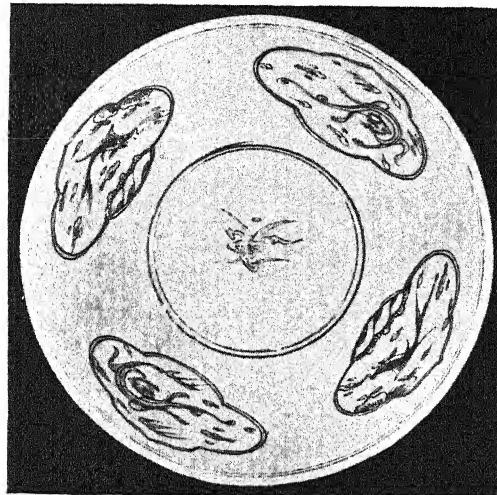
Plate 112 (a) MARK AND PERIOD OF CHIA CHING. Diam. 8 in. *British Museum*. Page 125
(b) MARK AND PERIOD OF WAN LI. Diam. 8 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 126



Ming enamelled porcelain

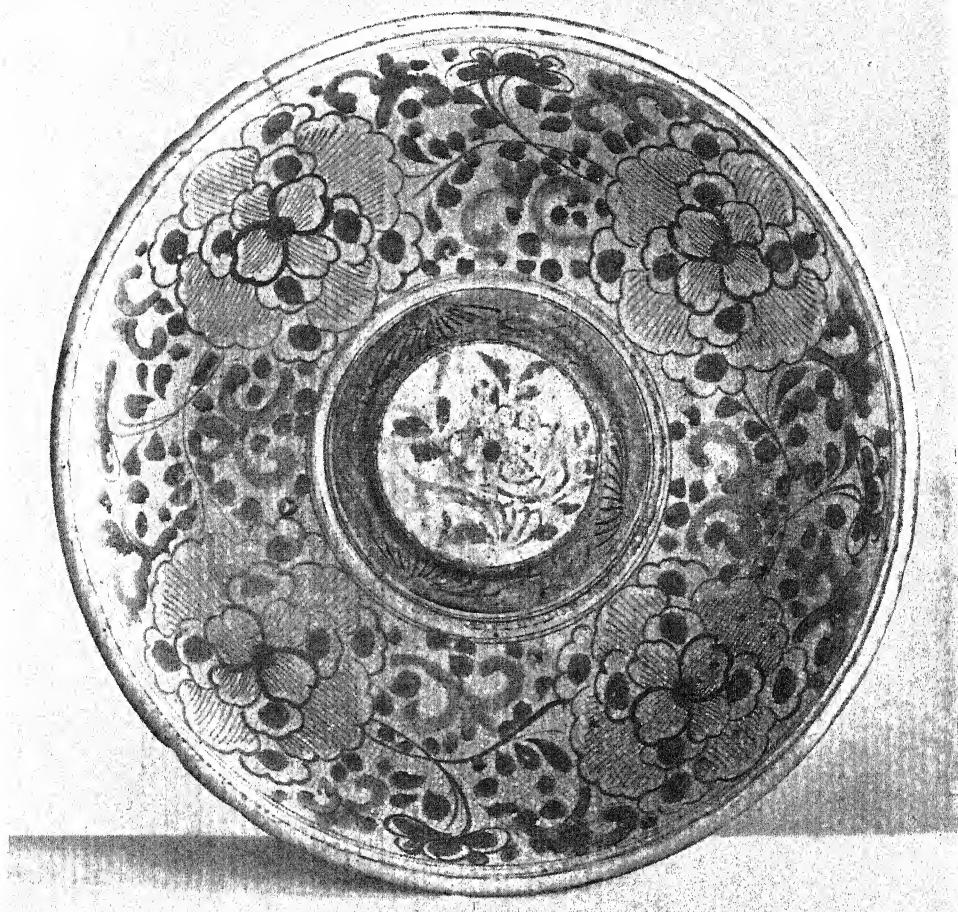
Plate 113 (a) MARK AND PERIOD OF CHIA CHING. Width 5 in. Page 125
(b) MARK AND PERIOD OF CHIA CHING, red and yellow. Width 7½ in. Page 125

Victoria & Albert Museum



Late-Ming enamelled porcelain ('Swatow' export type)

Plate 114 (a), (b), (c) PROBABLY 17TH CENTURY. Diams. 10 in., 8 in., 8 in. Pages 108, 127
Japanese Collection



Late-Ming export porcelain, painted in red and green

Plate 115 PERHAPS 17TH CENTURY. Diam. 15½ in. *Victoria & Albert Museum*. Page 128

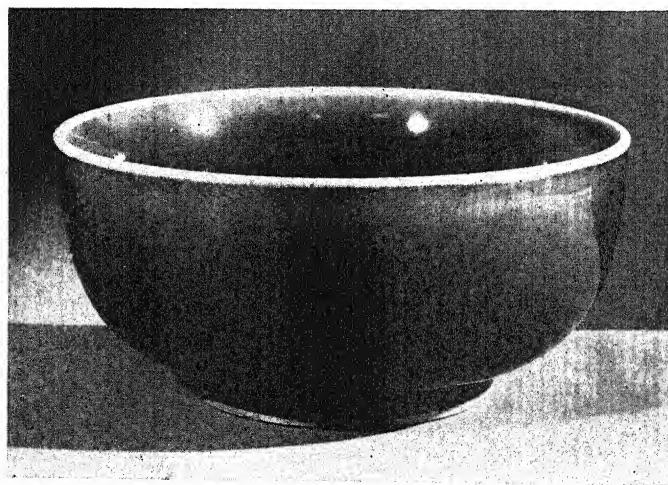
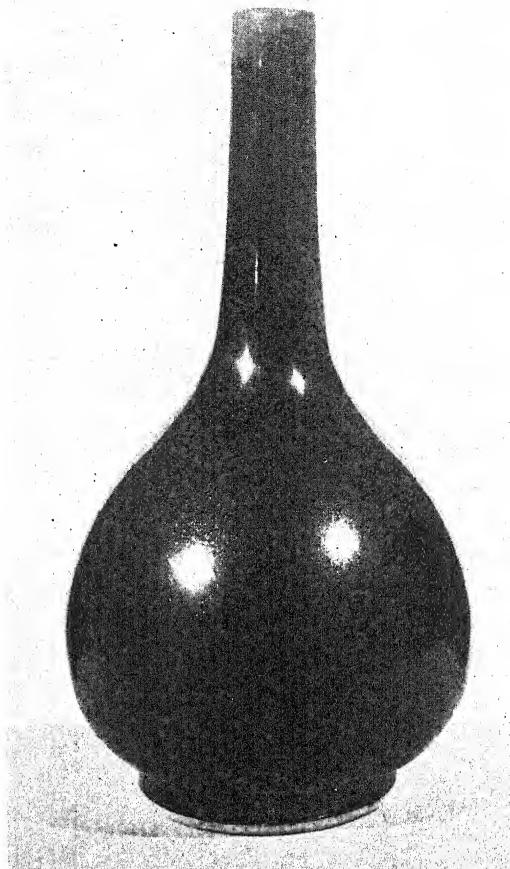


Plate 116 (a) "Mirror-black" glaze. K'ANG-HSI PERIOD. Ht. 12 $\frac{1}{2}$ in. Col. Claude Beddington.
Pages 143, 145. (b) Copper-red ("sang-de-bœuf") glaze. K'ANG-HSI PERIOD. Diam. 9 $\frac{1}{2}$ in.
Sir Percival David, Bt. Page 143



Plate 117 (a) Black glaze. K'ANG-HSI PERIOD. Ht. $9\frac{3}{4}$ in. *Sir Percival David, Bt.* Pages 143, 145. (b) "Tea-dust" glaze. MARK AND PERIOD OF CH'EN LUNG. Ht. $7\frac{1}{2}$ in. *Victoria & Albert Museum.* Pages 143, 145. (c) Violet-blue glaze. MARK AND PERIOD OF CH'EN LUNG Ht. $4\frac{3}{4}$ in. *British Museum.* Pages 143, 144

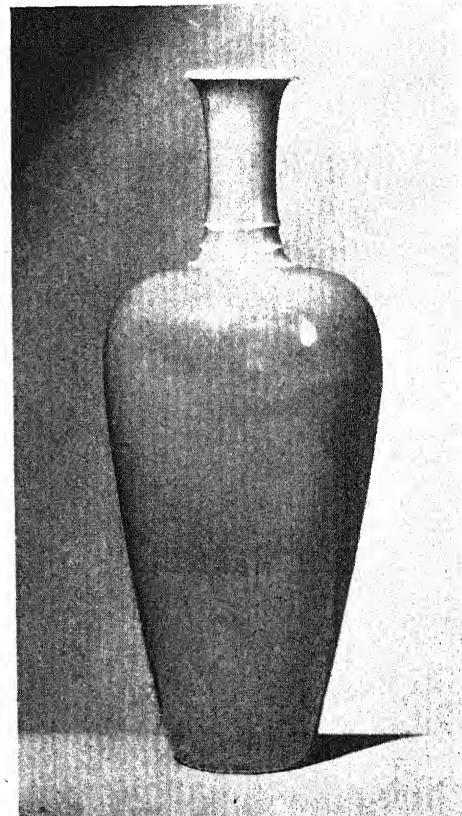
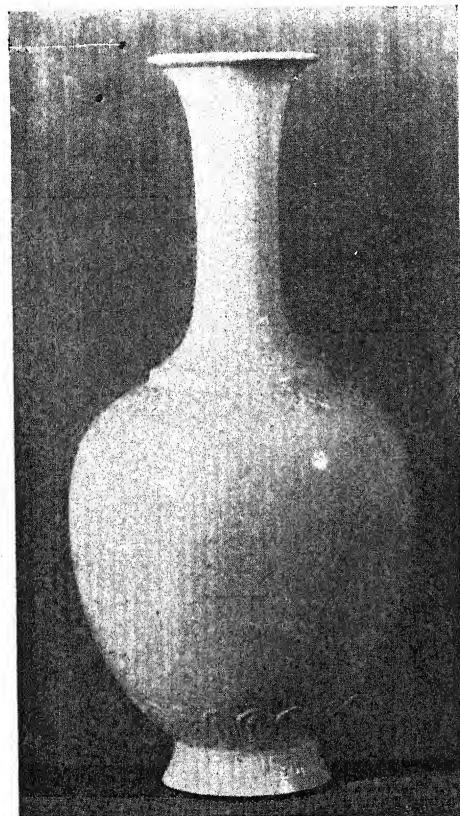
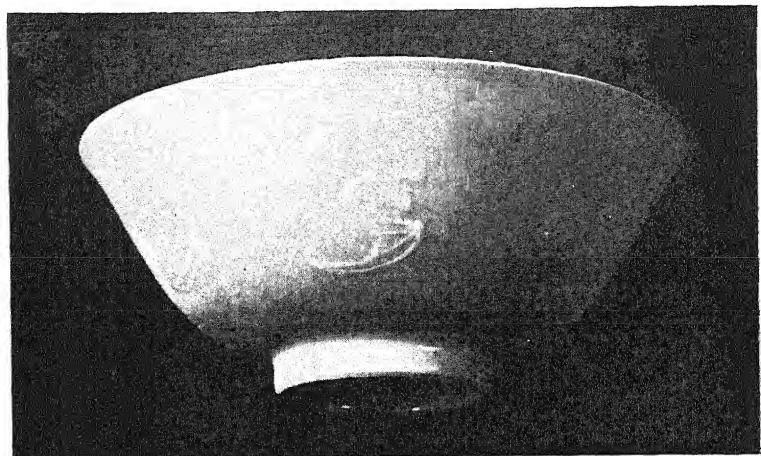


Plate 118 (a) White slip decoration. MARK AND PERIOD OF YUNG CHÊNG. Diam 5 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 146. (b) "Soft-paste porcelain". K'ANG-HSI PERIOD Ht. 6 $\frac{3}{4}$ in. *Hon. M. W. Elphinstone*. Page 143. (c) Copper-red ("peach-bloom") glaze MARK AND PERIOD OF K'ANG HSI. Ht. 7 $\frac{7}{8}$ in. *Chinese Government*. Pages 143, 144

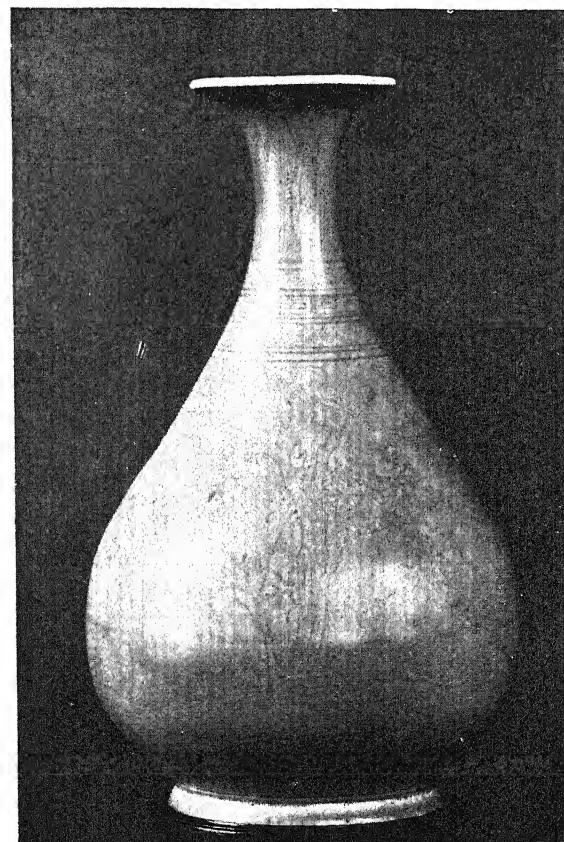
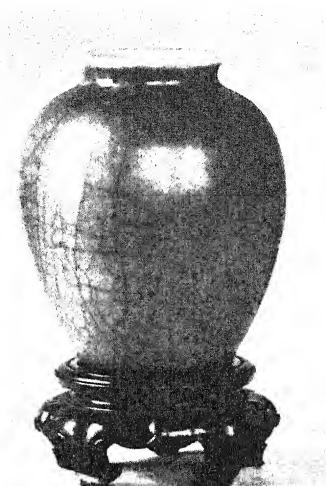


Plate 119 (a) Celadon glaze with slip decoration. MARK AND PERIOD OF K'ANG HSI
Ht. $2\frac{7}{8}$ in. Page 146. (b) "Apple-green" glaze. K'ANG-HSI PERIOD. Ht. $4\frac{3}{8}$ in. Page 145
(c) Celadon glaze. MARK AND PERIOD OF YUNG CHENG. Ht. 13 in. Page 143

Victoria & Albert Museum



Blue-and-white

Plate 120 (a) K'ANG-HSI PERIOD. Ht. $10\frac{1}{8}$ in. Page 147
(b) K'ANG-HSI PERIOD. Diam. $10\frac{3}{4}$ in. Page 147

Victoria & Albert Museum

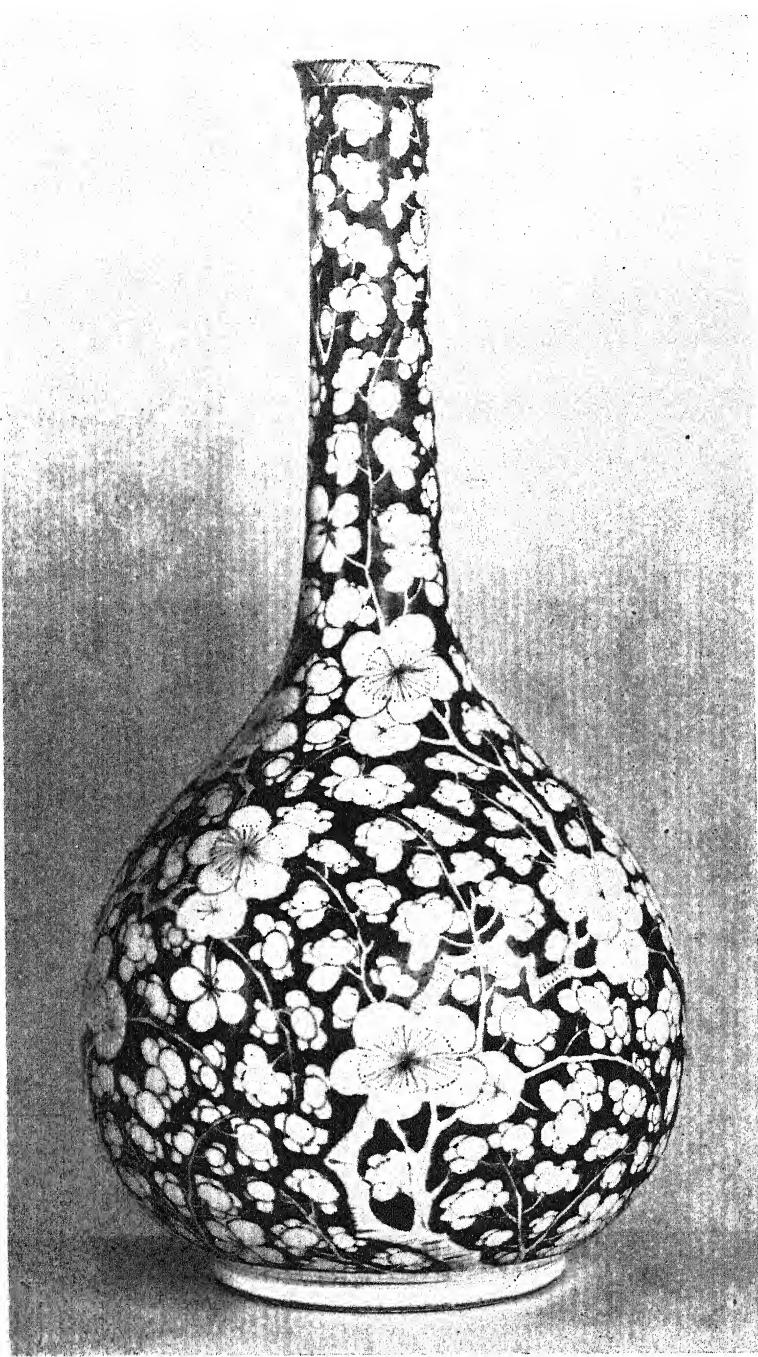


Plate 121 K'ANG-HSI PERIOD, blue-and-white. Ht. 17 in. Page 147
Victoria & Albert Museum

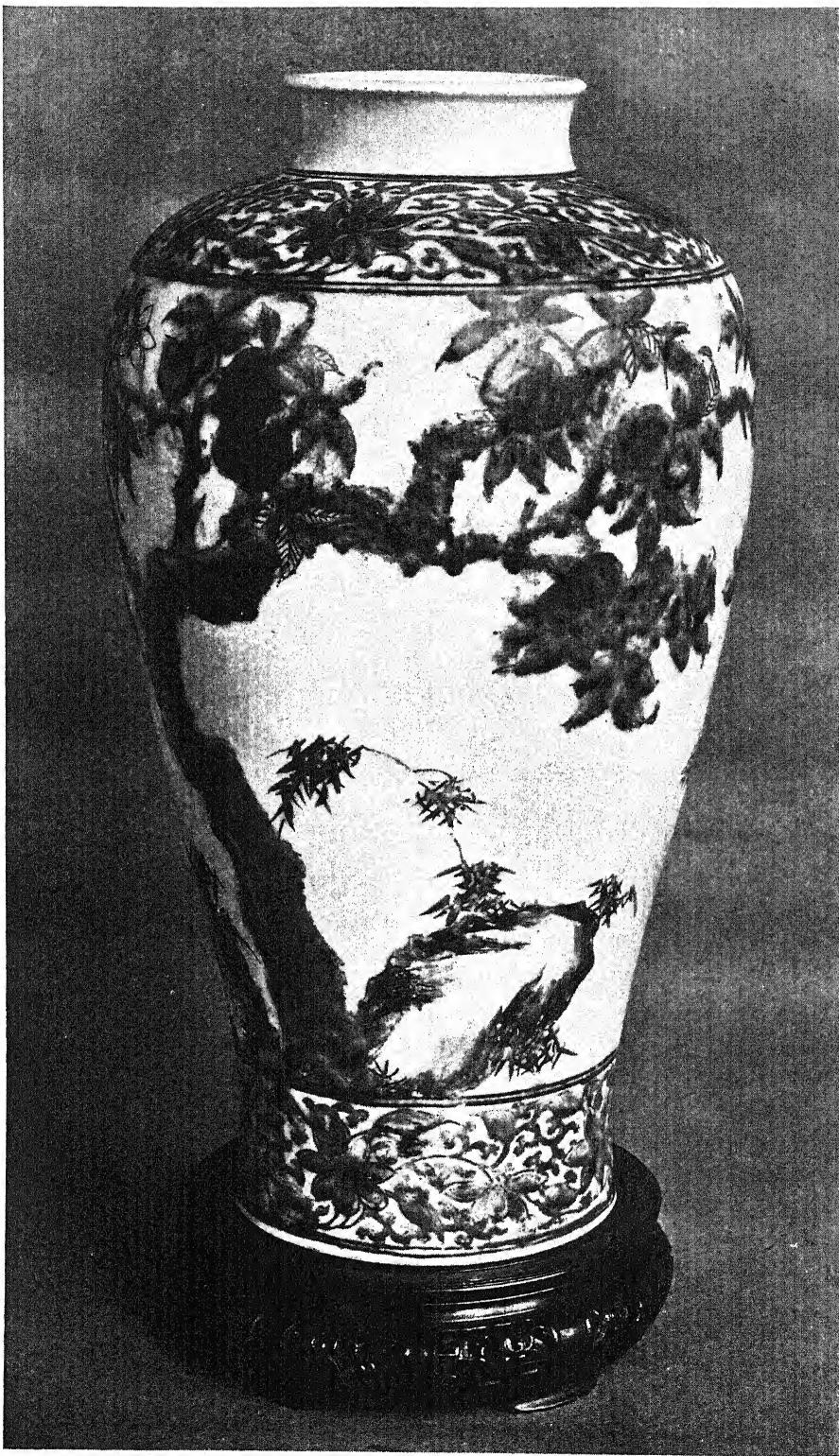


Plate 122 K'ANG-HSI PERIOD, painted in copper-red. Ht. 18 in. Pages 118, 148
Victoria & Albert Museum

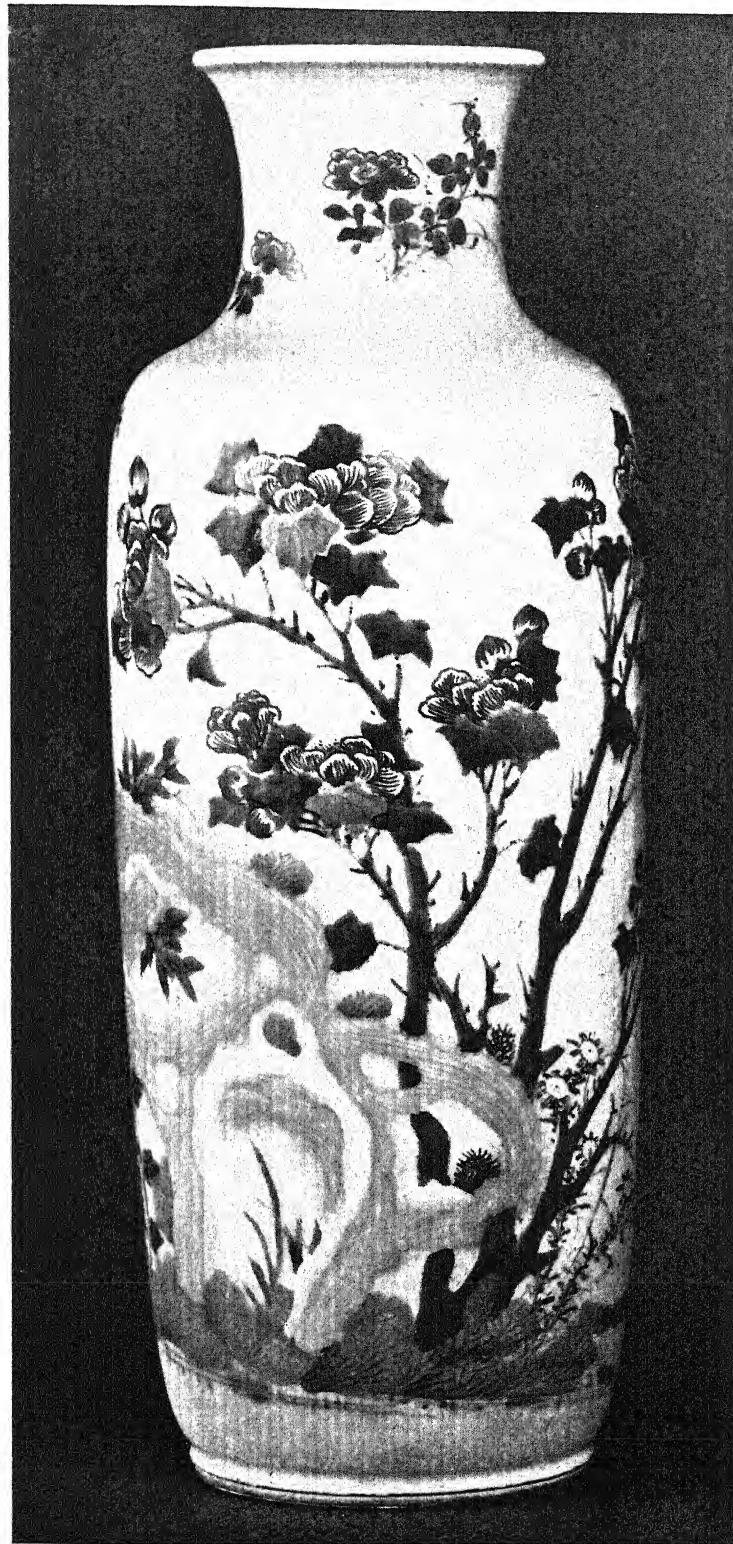
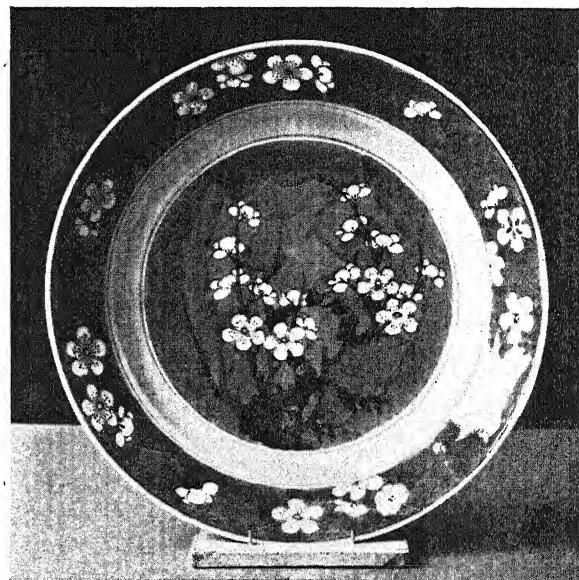


Plate 123 K'ANG-HSI PERIOD, painted in underglaze blue, copper-red and celadon
Ht. 17½ in. Page 148

Victoria & Albert Museum.



Blue-and-white

Plate 124 (a), (b), (c) K'ANG-HSI PERIOD. Diam. $12\frac{7}{8}$, $10\frac{3}{8}$, $10\frac{1}{2}$ in. Page 147
Victoria & Albert Museum



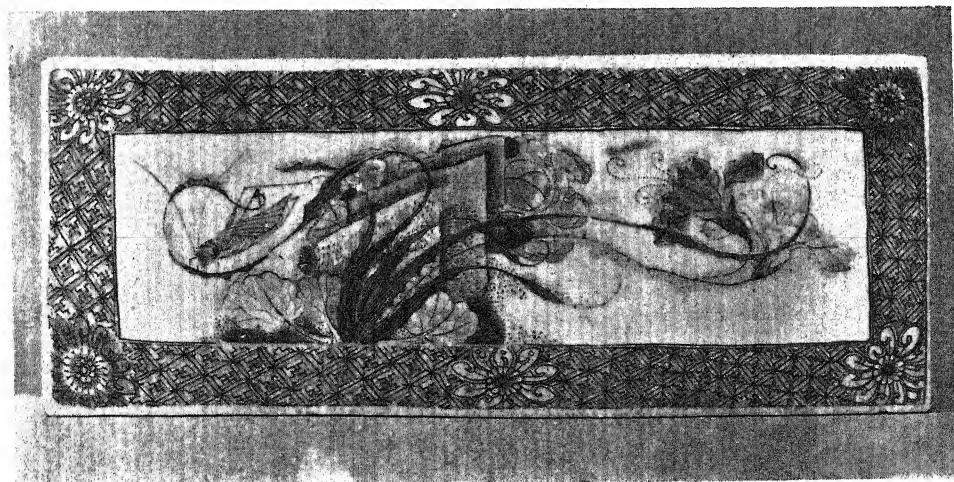
Famille verte

Plate 125 (a) K'ANG-HSI PERIOD. Diam. 15½ in. Page 150
(b) K'ANG-HSI PERIOD. Diam. 10 in. Page 151

Victoria & Albert Museum



Plate 126 K'ANG-HSI PERIOD, powder-blue and gilding. Ht. 19 in. Pages 144, 150
Victoria & Albert Museum

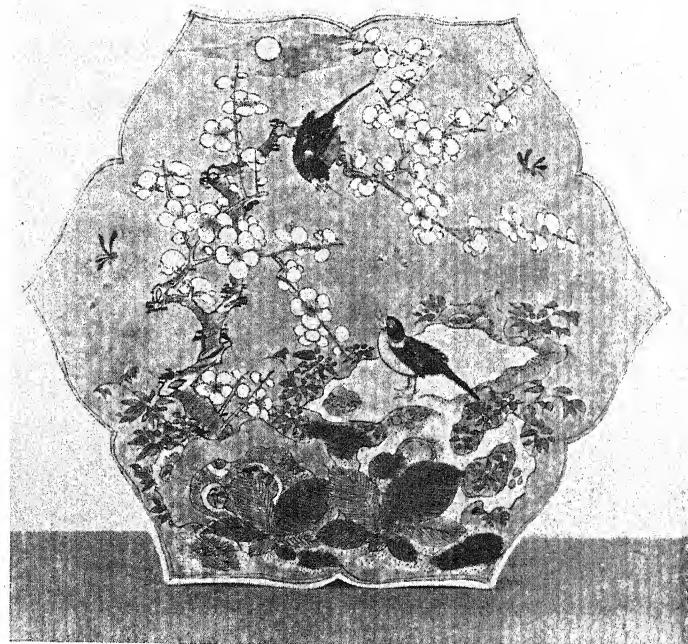


Famille verte

Plate 127 (a) K'ANG-HSI PERIOD. Diam. 10 in. Page 150

(b) K'ANG-HSI PERIOD. L. 7 $\frac{3}{4}$ in. Page 150

Victoria & Albert Museum



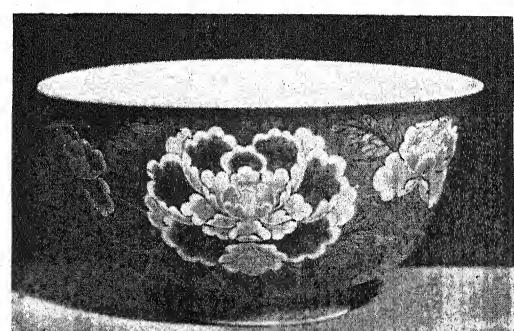
Enamelled on the biscuit

Plate 128 (a) K'ANG-HSI PERIOD. Ht. $5\frac{1}{4}$ in. *W. F. van Heukelom*. Page 149
(b) K'ANG-HSI PERIOD. Ht. $3\frac{1}{4}$ in. *Victoria & Albert Museum*. Page 149
(c) K'ANG-HSI PERIOD. Width $3\frac{3}{8}$ in. *Victoria & Albert Museum*. Page 149
(d) K'ANG-HSI PERIOD. Diam. $9\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 149



Famille noire

Plate 129 K'ANG-HSI PERIOD. Ht. 24½ in. *Victoria & Albert Museum*. Page 149



Early *famille rose*

Plate 130 (a) PROBABLY YUNG-CHÊNG PERIOD. Ht. $10\frac{3}{8}$ in. Page 152

Victoria & Albert Museum

(b) MARK OF K'ANG HSI. Diam. $4\frac{1}{2}$ in. *Chinese Government*. Page 152

(c) MARK OF K'ANG HSI. Diam. $4\frac{3}{8}$ in. *Chinese Government*. Page 152

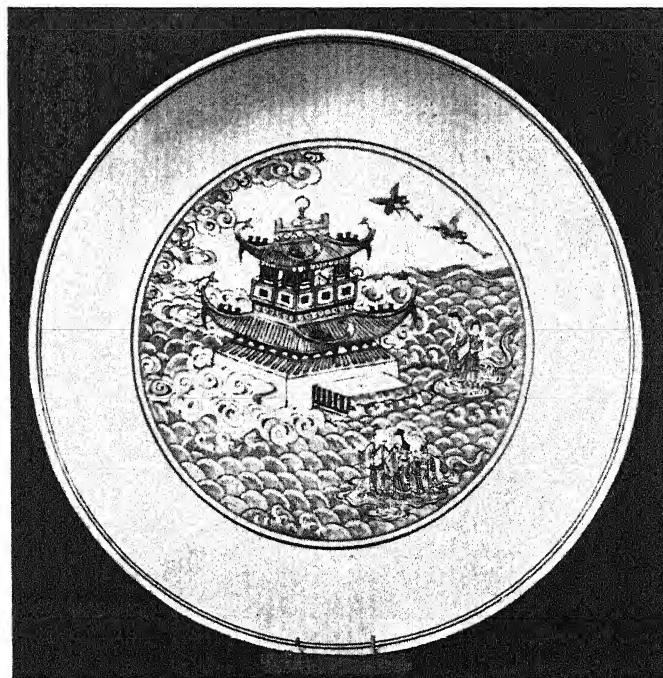
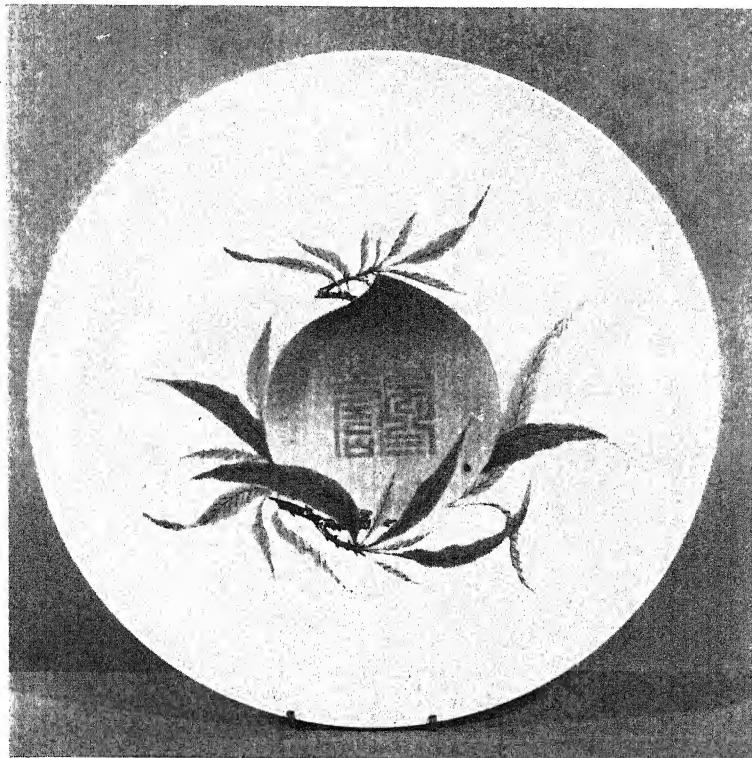


Plate 131 (a) MARK AND PERIOD OF K'ANG HSI. ('Birthday Plate'). Diam. $11\frac{1}{4}$ in. Page 151
Sir Percival David, Bt.

(b) MARK AND PERIOD OF YUNG CHÉNG, underglaze blue and enamel colours. Diam.
 $8\frac{1}{4}$ in. Victoria & Albert Museum. Pages 124, 152

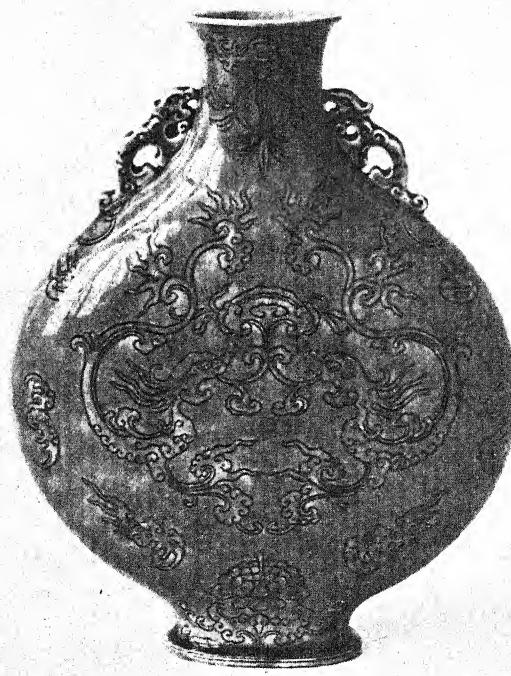
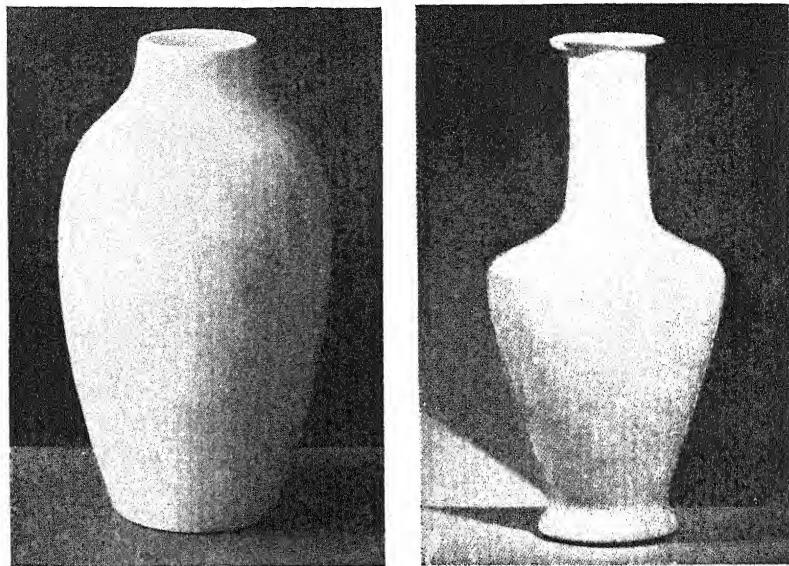
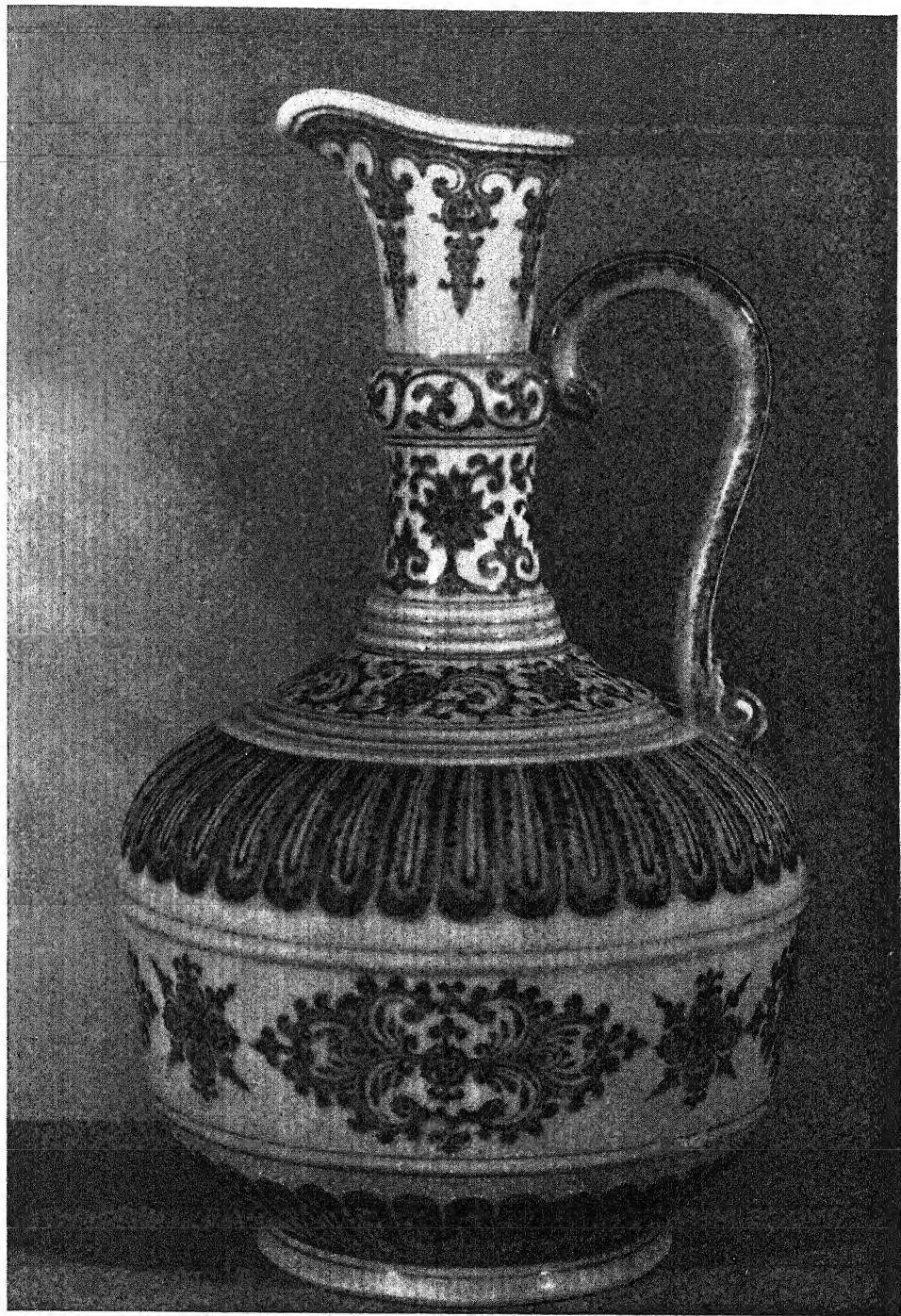


Plate 132 (a) White glaze. CH'EN-LUNG PERIOD. Ht. $5\frac{3}{4}$ in. Page 143

Victoria & Albert Museum

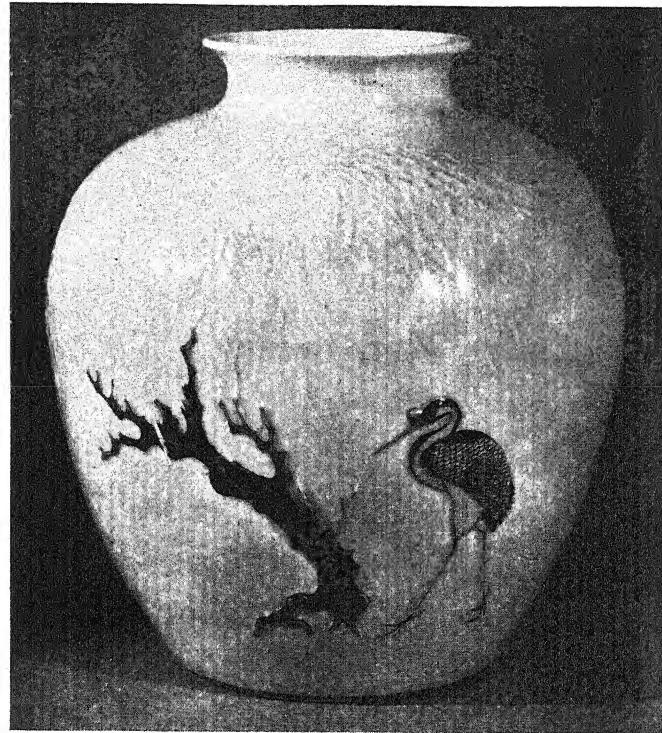
(b) Bluish-grey glaze. MARK AND PERIOD OF CH'EN LUNG. Ht. $8\frac{1}{8}$ in. Pages 143, 145
Chinese Government

(c) Turquoise-blue glaze. CH'EN-LUNG PERIOD. Ht. $9\frac{5}{8}$ in. *Victoria & Albert Museum*. Page 145



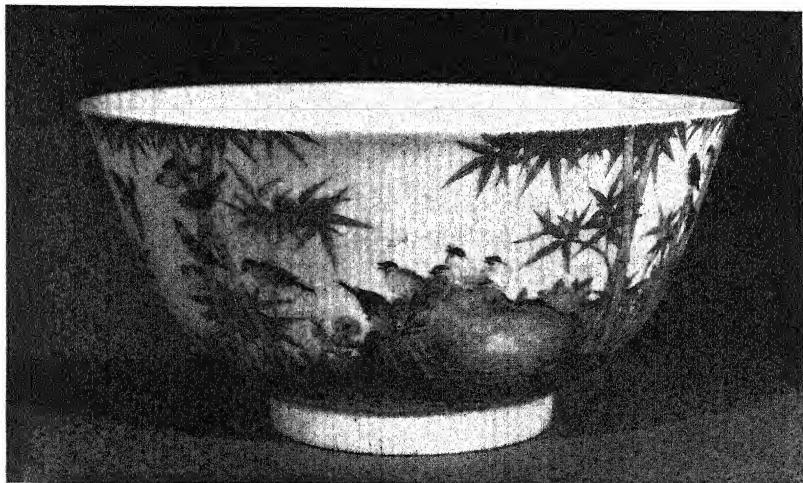
Blue-and-white

Plate 133 MARK AND PERIOD OF YUNG CHÊNG. Ht. 12 $\frac{1}{4}$ in. Page 148
Chinese Government



Enamelled porcelain

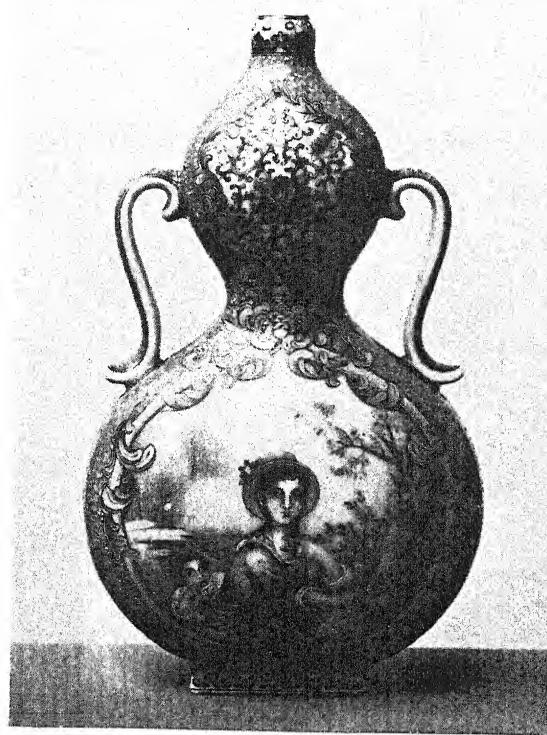
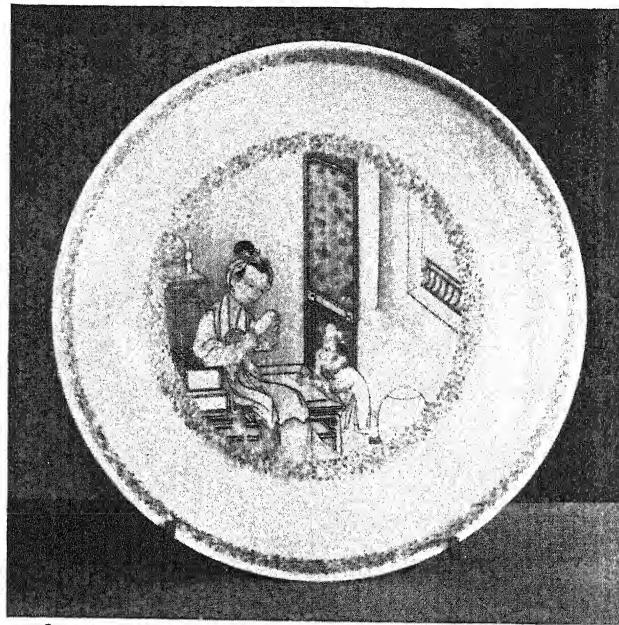
Plate 134 (a) YUNG-CHÊNG PERIOD. Ht. 8 $\frac{1}{2}$ in. *S. D. Winkworth*. Page 153
(b) YUNG-CHÊNG PERIOD. Diam. 8 in. *Victoria & Albert Museum*. Page 153



Enamelled porcelain

Plate 135 (a) MARK AND PERIOD OF CH'IEN LUNG. Ht. 8 $\frac{3}{8}$ in. Page 153
(b) MARK AND PERIOD OF YUNG CHÊNG. Ht. 6 $\frac{1}{4}$ in. Page 153

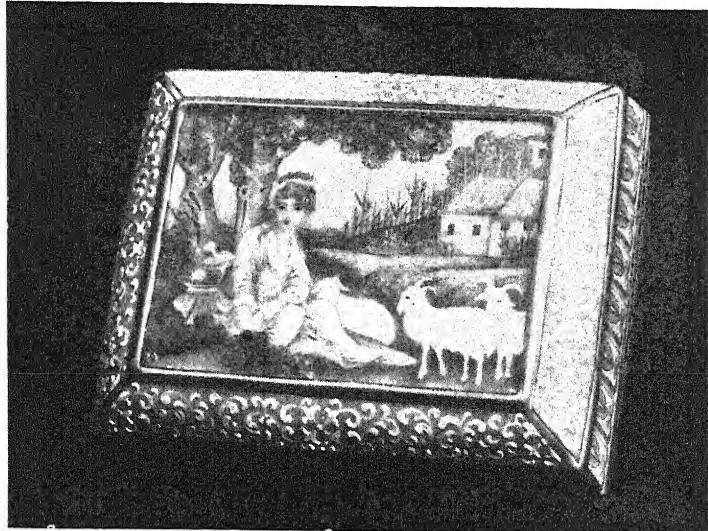
Chinese Government



Enamelled porcelain

Plate 136 (a) MARK AND PERIOD OF CH'EN LUNG. Diam. 5½ in. Page 153
Chinese Government

(b) MARK AND PERIOD OF CH'EN LUNG. Ht. 6¾ in. *Victoria & Albert Museum*. Page 153



Enamelled porcelain

Plate 137 (a) MARK AND PERIOD OF CH'EN LUNG. L. $2\frac{1}{8}$ in. *Chinese Government*. Page 153
(b) MARK AND PERIOD OF CH'EN LUNG. Ht. $9\frac{5}{8}$ in. *Victoria & Albert Museum*. Pages 153, 4

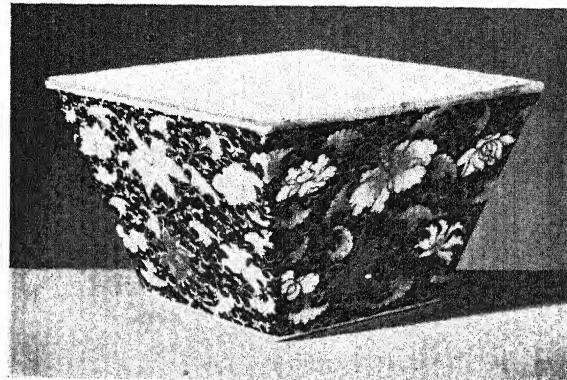


Plate 138 (a) YUNG-CHÊNG PERIOD. Diam. $7\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 154
(b) YUNG-CHÊNG PERIOD. Ht. $2\frac{3}{8}$ in. *Madame Maurice Solvay*. Page 154



Export porcelain with European subjects
Plate 139 MIDDLE OF 18TH CENTURY. Diam. $9\frac{1}{8}$ in. $4\frac{3}{4}$ in. and $5\frac{1}{4}$ in. Page 158
Victoria & Albert Museum

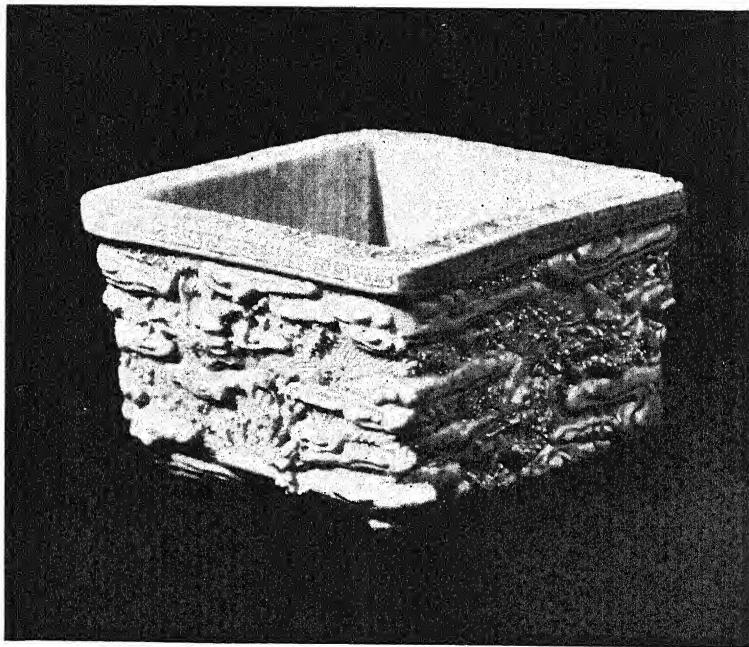
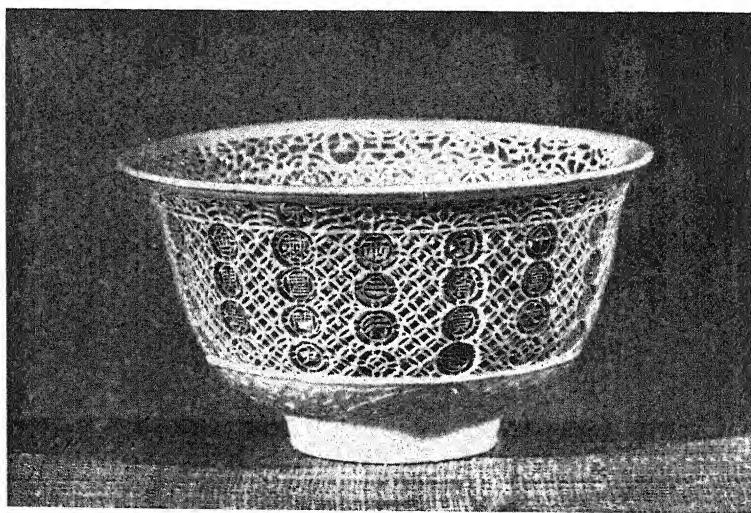
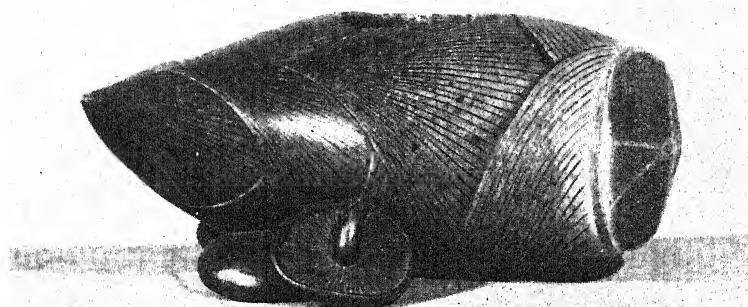
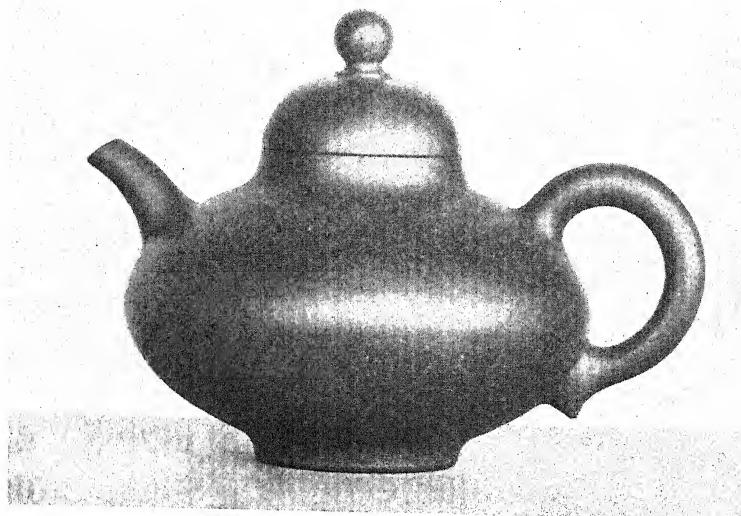
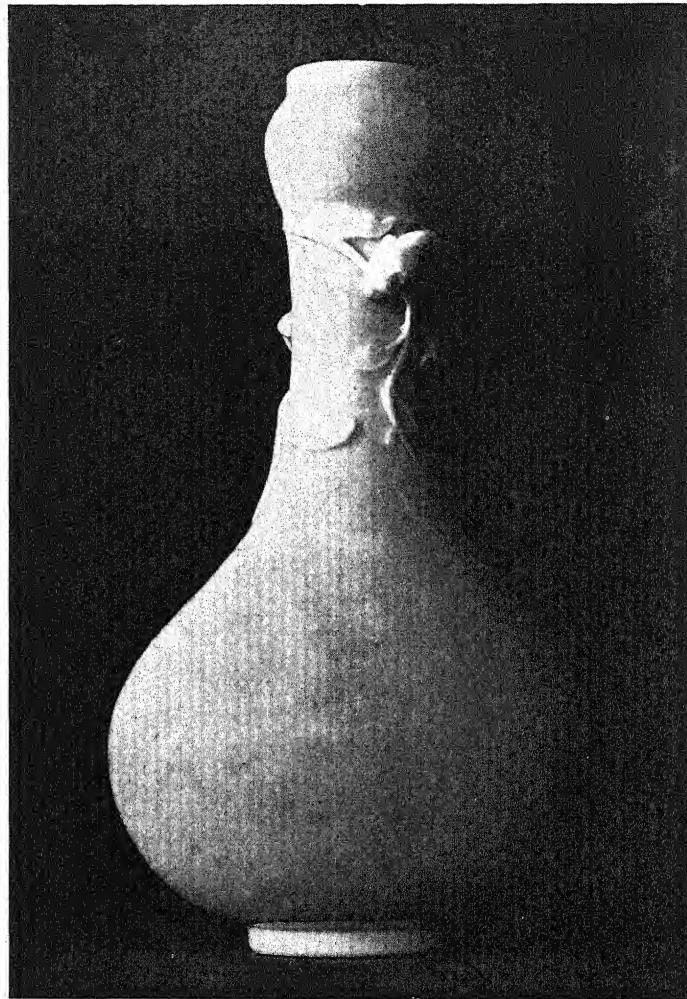


Plate 140 (a) WAN-LI PERIOD. Ht. 2 in. *Capt. A. T. Warre*. Page 132
(b) WAN-LI PERIOD. Width $2\frac{1}{2}$ in. *Chinese Government*. Pages 92, 132



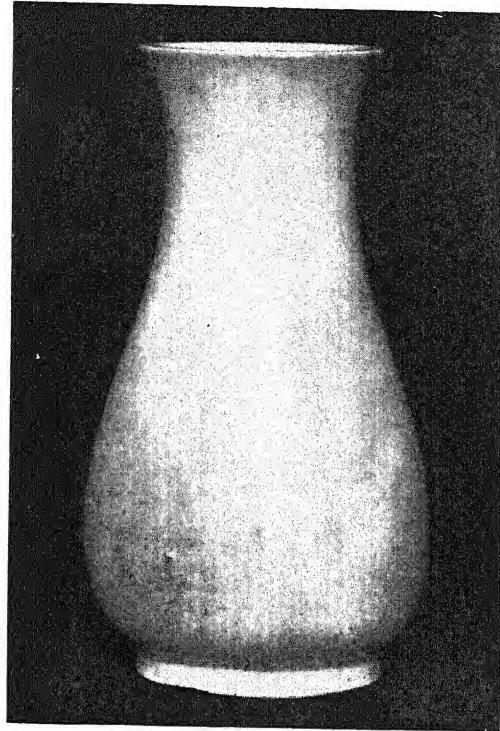
Yi-hsing stoneware

Plate 141 (a) LATE 17TH CENTURY. Ht. 3½ in. *Victoria & Albert Museum*. Pages 136, 137
(b) 17TH OR 18TH CENTURY. L. 4¾ in. *Sir Percival David, Bt.* Pages 136, 137



Tê-hua porcelain

Plate 142(a), (b), (c), (d) 18TH CENTURY. Ht. 12 in., $1\frac{7}{8}$ in., $2\frac{5}{8}$ in., diam. $3\frac{1}{2}$ in. respectively
Victoria & Albert Museum. Pages 134, 135



Tê-hua porcelain

Plate 143 (a) PERHAPS 16TH OR 17TH CENTURY. Ht. 9 $\frac{1}{4}$ in. *G. Eumorfopoulos*. Pages 133, 135
(b) & (c) 17TH OR 18TH CENTURY. Ht. 8 $\frac{3}{8}$ in., 7 $\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 134



Tê-hua porcelain

Plate 144 17TH OR 18TH CENTURY. Ht. 15½ in. *Victoria & Albert Museum*. Page 134

INDO-CHINA

PLATES

LIST OF PLATES

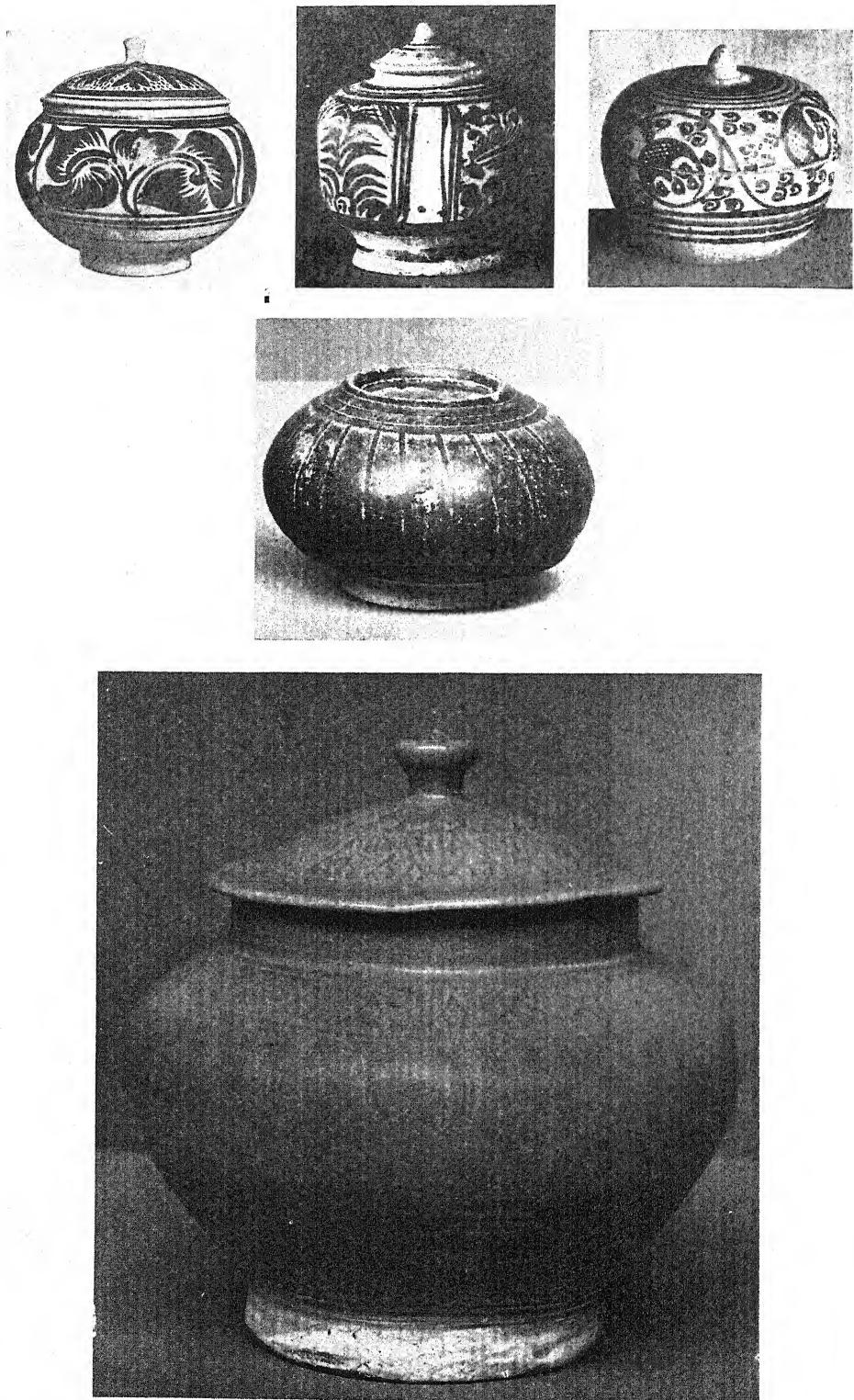
- 145 Bowl and cover, brown-glazed stoneware. Siamese (Sawankhalok) or Annamese.
- 146 Siamese (Sawankhalok) stoneware pots painted in black and brown, and celadon-glazed jars.
- 147 Annamese (?) blue-and-white jars and celadon bowls.
- 148 Siamese (Sawankhalok) stoneware bottles, with brown and celadon glazes.



Sawankhalok or Annamese stoneware

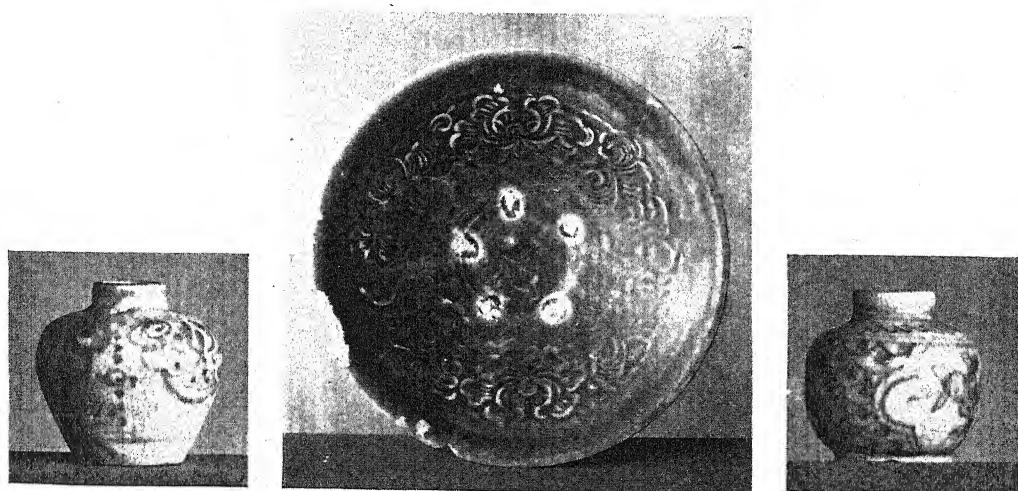
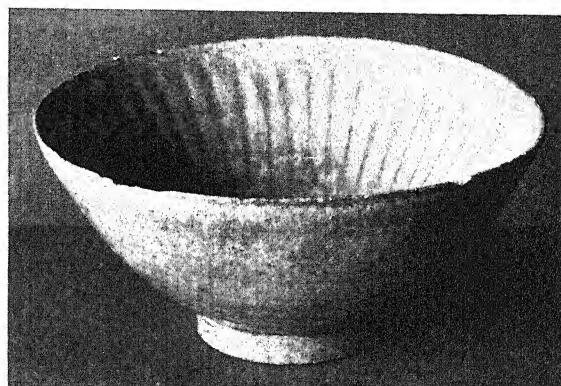
Plate 145 PERHAPS 13TH OR 14TH CENTURY. Ht. 8 in. Page 163

Victoria & Albert Museum



Sawankhalok stoneware

Plate 146 (a), (b), (c) 14TH & 15TH CENTURY, painted in black under a celadon glaze
 Ht. $3\frac{1}{2}$ in., 4 in., $3\frac{1}{4}$ in. (d) 14TH CENTURY, brown glaze. Ht. 3 in. *Victoria & Albert Museum*
 (e) 14TH OR 15TH CENTURY, celadon glaze. Ht. 8 in. *Dr. R. S. Le May*. Pages 161, 162



Annamese stoneware and porcelain

Plate 147 (a), (c), (e) 15TH CENTURY AND LATER, blue-and-white from Celebes. Ht. 2-2½ in.
Pages 110, 165

(b), (d) 13TH OR 14TH CENTURY, brownish celadon glaze. Diam. 6½ in., 6½ in. Page 164

Victoria & Albert Museum



Sawankhalok stoneware

Plate 148 (a) 13TH OR 14TH CENTURY, yellowish-brown glaze. Ht. 10 $\frac{1}{4}$ in. Page 161
(b) 13TH OR 14TH CENTURY, celadon glaze. Ht. 6 $\frac{1}{4}$ in. Pages 161, 164

Victoria & Albert Museum

COREA

PLATES

LIST OF PLATES

- 149 Silla wares, unglazed and with greenish-brown glaze.
- 150 Koryu celadon vase and bowl with incised decoration.
- 151 Koryu celadon vase with incised decoration.
- 152 Koryu celadon wares, with carved and incised decoration.
- 153 Koryu celadon wares with modelled decoration.
- 154 Koryu celadon wares with slip and incised decoration.
- 155 Koryu wares with moulded and incised decoration.
- 156 Koryu wares with incised and carved decoration.
- 157 Koryu white and celadon wares.
- 158 Koryu celadon wares.
- 159 Koryu celadon bowl and vase with inlaid decoration.
- 160 Koryu celadon vase and bowl with inlaid decoration.
- 161 Koryu celadon vase with painted and incised decoration.
- 162 Late Koryu celadon wares with painted decoration.
- 163 Late Koryu celadon wares with painted decoration.
- 164 Yi bowls with slip and inlaid decoration.
- 165 Yi vase painted in brown.
- 166 Yi bottle and jar painted in blue and crimson.
- 167 Yi vase painted in copper-red.
- 168 Yi painted wares.

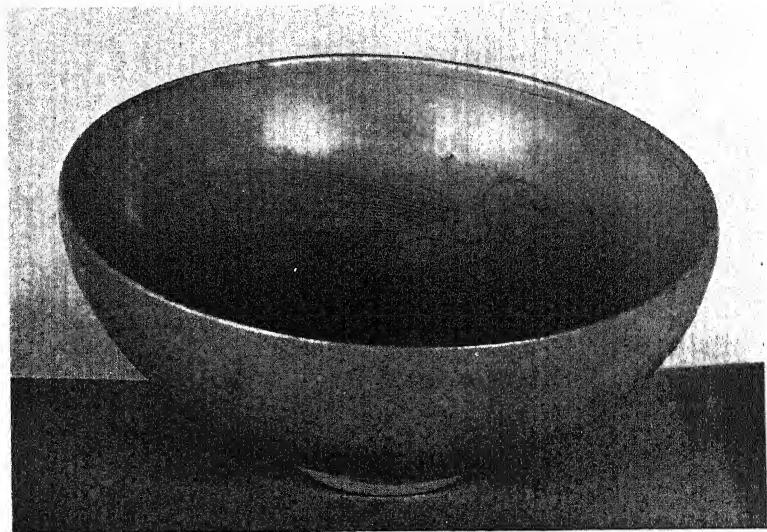
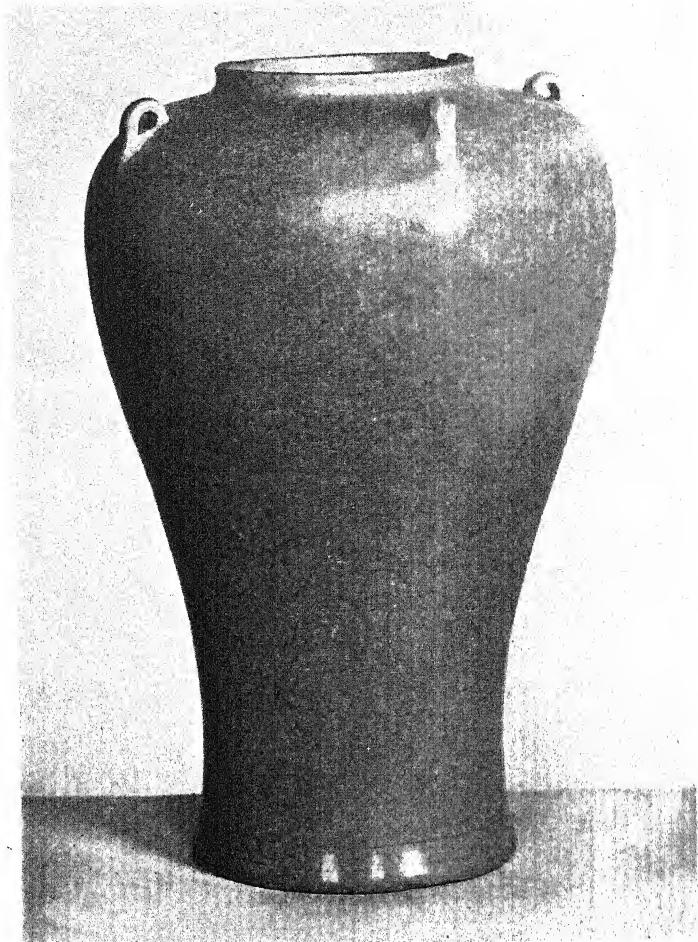


Silla wares

Plate 149 (a) PERHAPS 7TH CENTURY, unglazed. Ht. $6\frac{1}{2}$ in. Page 169
Prince Yi Museum, Seoul

(b), (c) 3RD CENTURY OR LATER, greenish-brown glaze. Ht. $4\frac{1}{2}$ in., 6 in. Page 169
Prince Yi Museum, Seoul

(d) PERHAPS 9TH CENTURY, unglazed. Ht. 3 in. *Victoria & Albert Museum*. Page 169

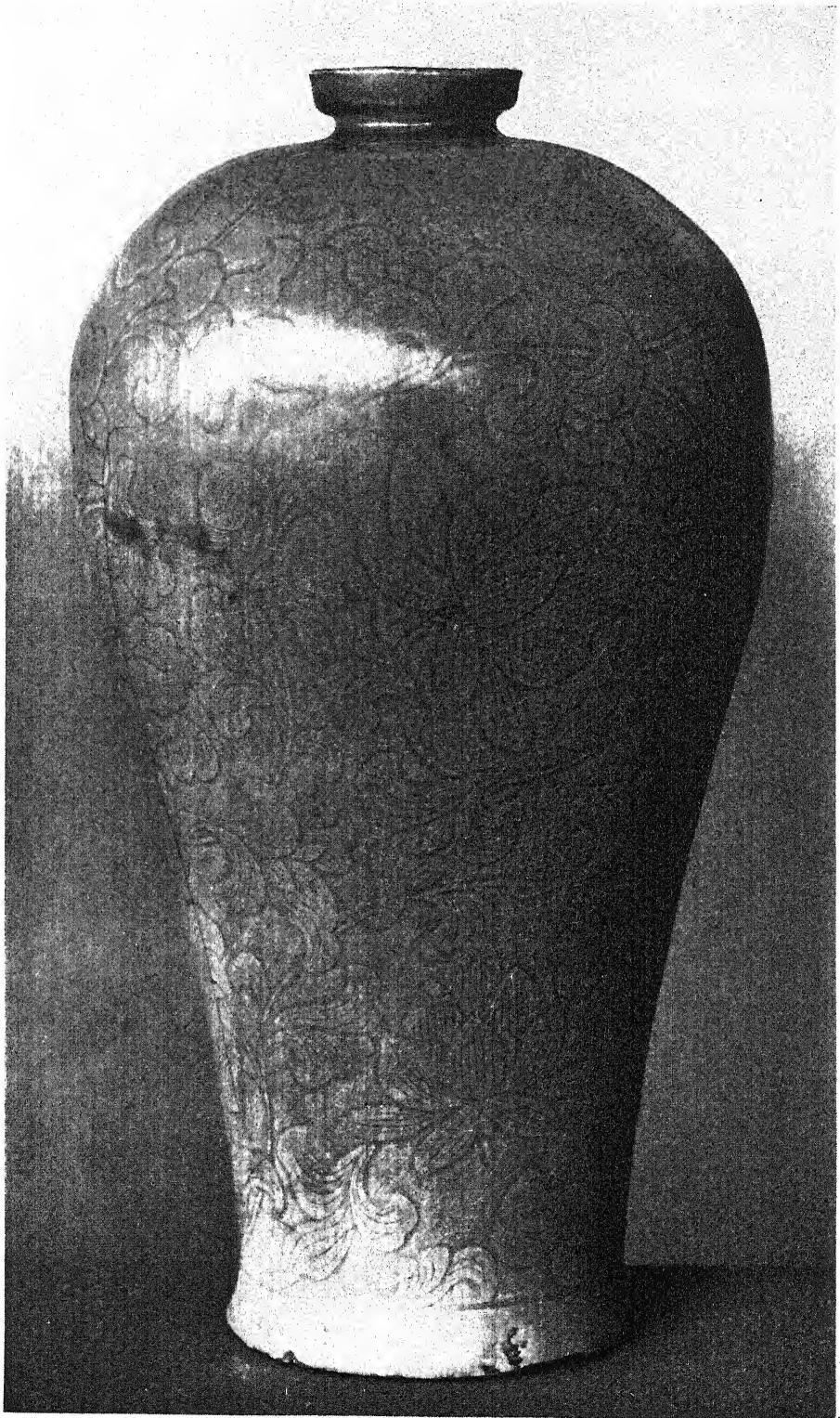


Koryu celadon ware

Plate 150 (a) 12TH CENTURY, incised decoration. Ht. 10 in. *Rev. Stanley Smith*. Page 171

(b) 11TH OR 12TH CENTURY, incised decoration. Diam. $7\frac{3}{4}$ in. Page 171

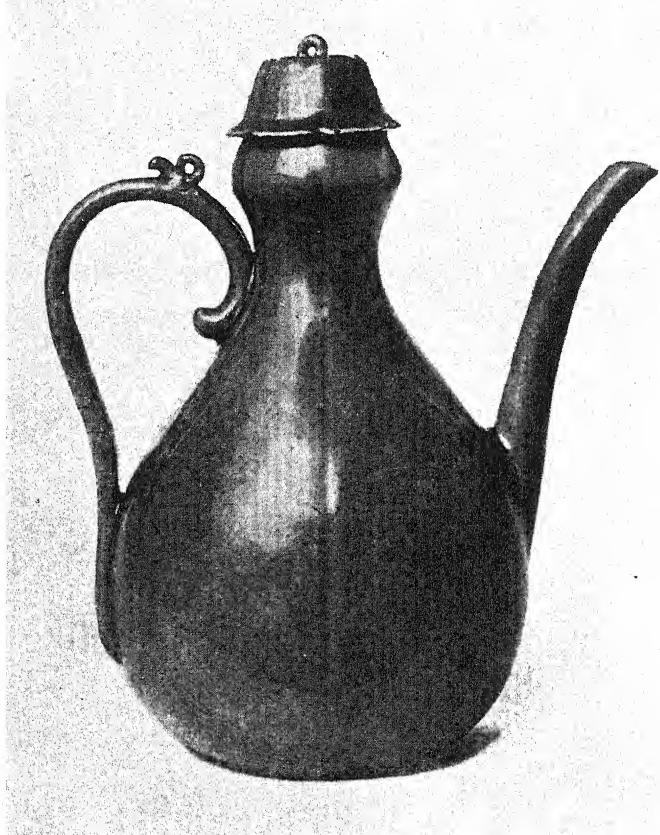
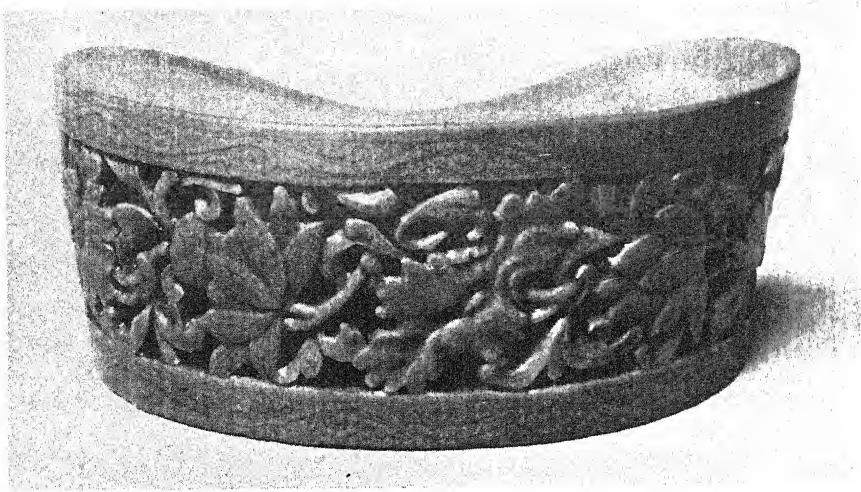
Victoria & Albert Museum



Koryu celadon ware

Plate 151 12TH CENTURY, incised decoration. Ht. 13½ in. Pages 170, 171

Victoria & Albert Museum



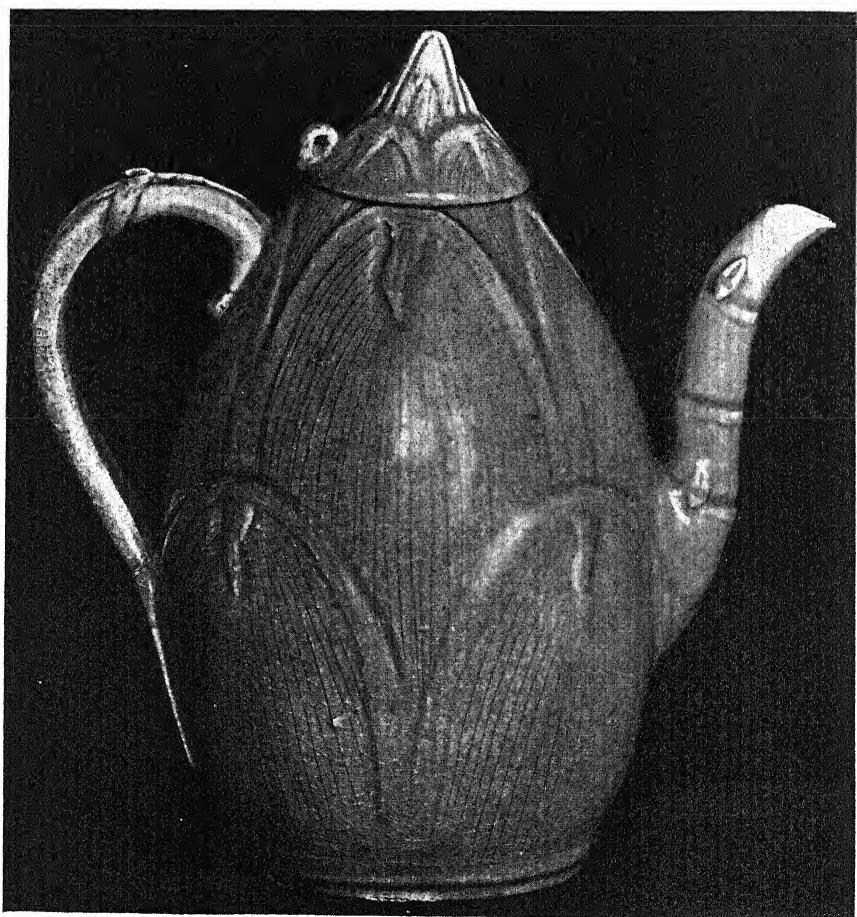
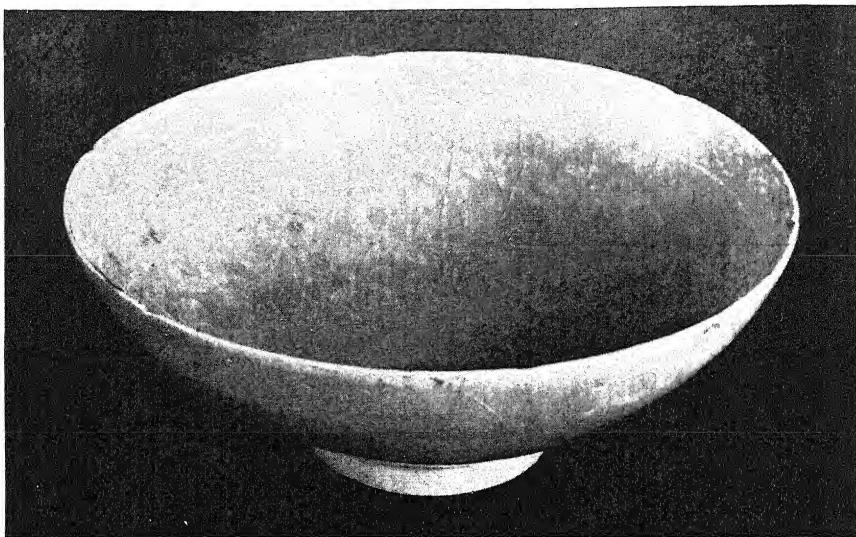
Koryu celadon ware

Plate 152 (a), (b) 11TH OR 12TH CENTURY. Width 9½ in.; Ht. 10 in. Page 171
Prince Yi Museum, Seoul



Koryu celadon ware

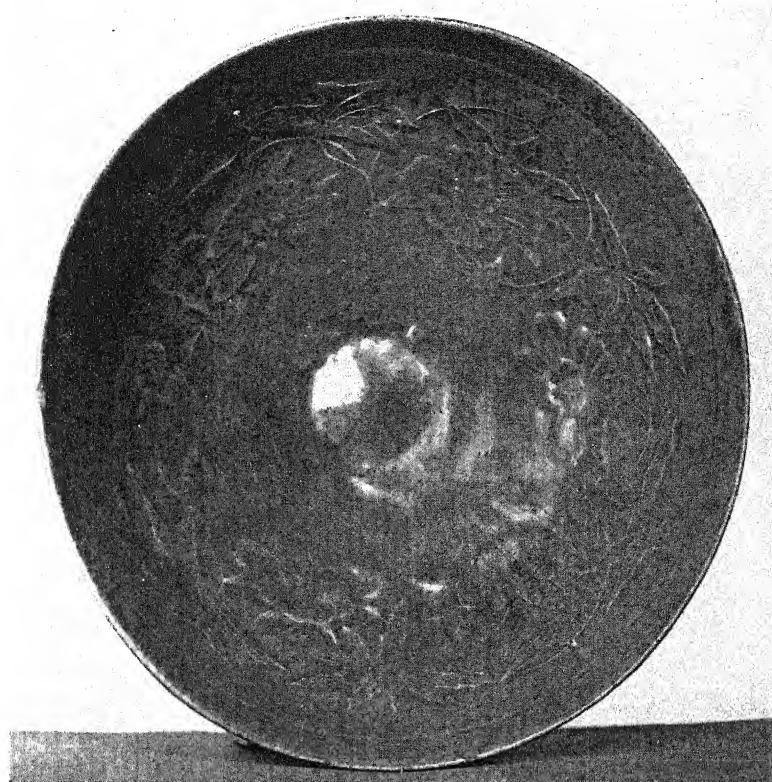
Plate 153 (a), (b), (c), (d) 11TH OR 12TH CENTURY. Ht. $6\frac{1}{2}$ in., 6 in., 3 in. and $8\frac{1}{2}$ in. Page 171
Prince Yi Museum, Seoul



Koryu celadon ware

Plate 154 (a) 12TH OR 13TH CENTURY, painted in slip. Diam. $7\frac{1}{8}$ in. Page 172
(b) 11TH OR 12TH CENTURY. Ht. 10 in. Page 171

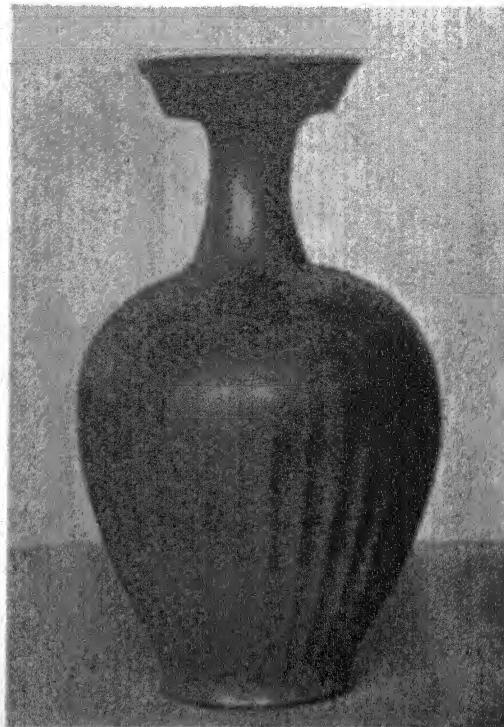
Victoria & Albert Museum



Koryu celadon ware

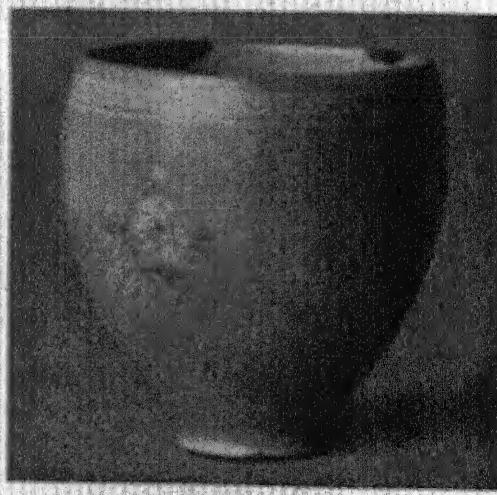
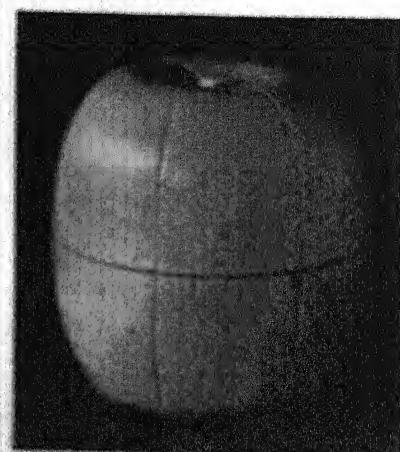
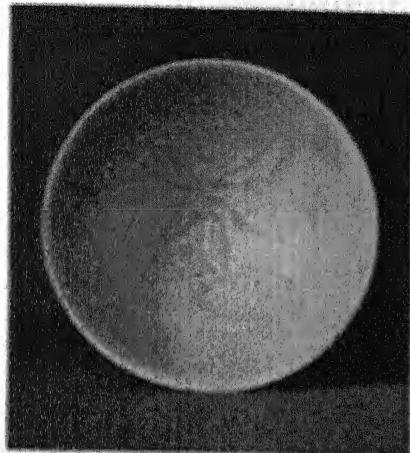
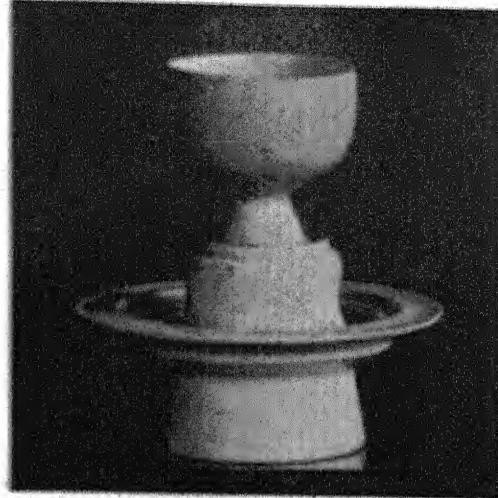
Plate 155 (a) 12TH OR 13TH CENTURY, moulded decoration. Diam. $7\frac{1}{2}$ in. Page 172
(b) 12TH OR 13TH CENTURY, incised decoration. Diam. $6\frac{1}{2}$ in. Page 172

Victoria & Albert Museum



Koryu celadon ware

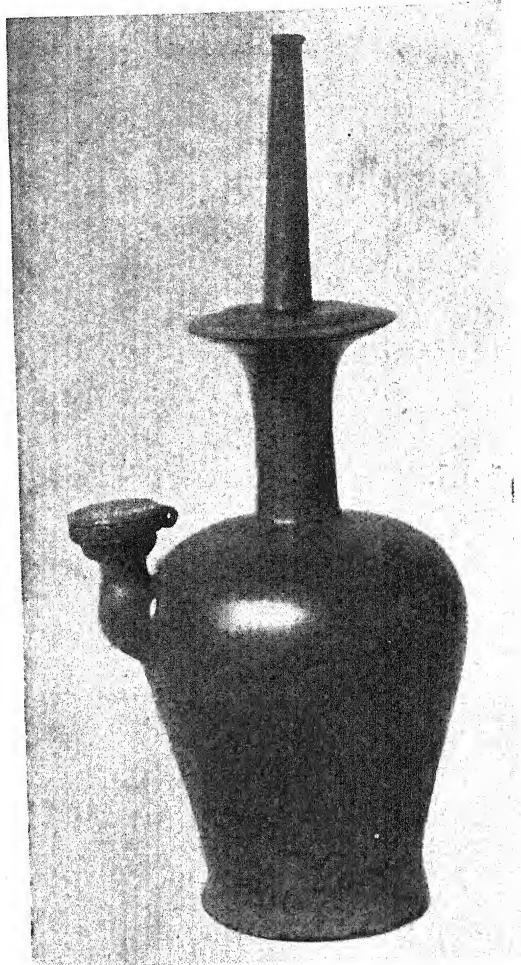
Plate 156 (a), (b), (c) 11TH OR 12TH CENTURY. Ht. 10 $\frac{1}{2}$ in.; diam. 6 $\frac{1}{2}$ in., 5 in.
Victoria & Albert Museum. Pages 170, 171, 172



Koryu porcelain

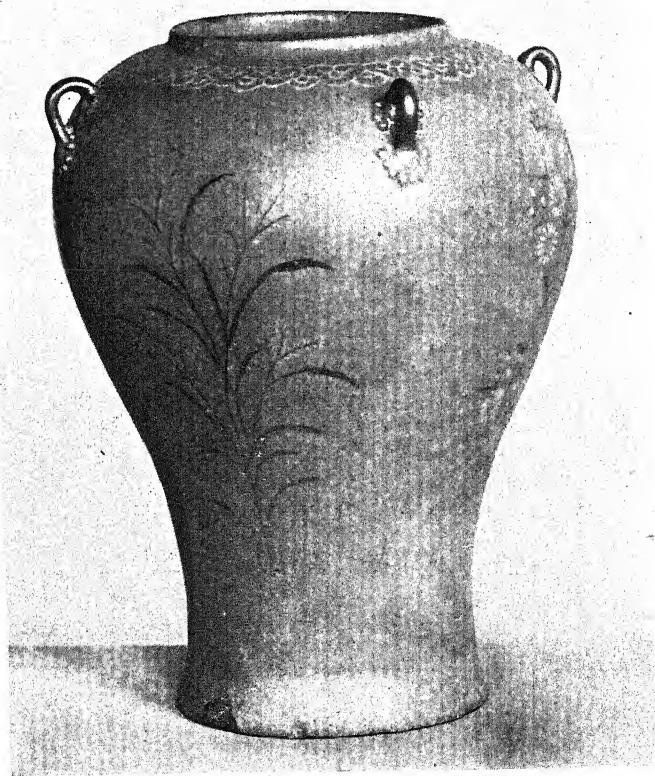
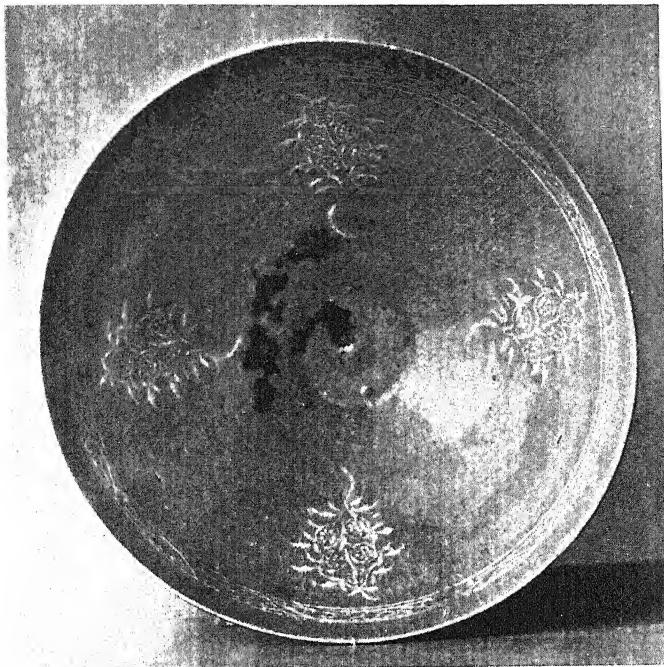
Plate 157 (a) PERHAPS 10TH CENTURY. Ht. 5 in. (b), (c) 12TH OR 13TH CENTURY
Diam. 3½ in., ht. 3½ in. (d) 13TH OR 14TH CENTURY, inlaid celadon. Ht. 3½ in. Pages 171, 173

Victoria & Albert Museum



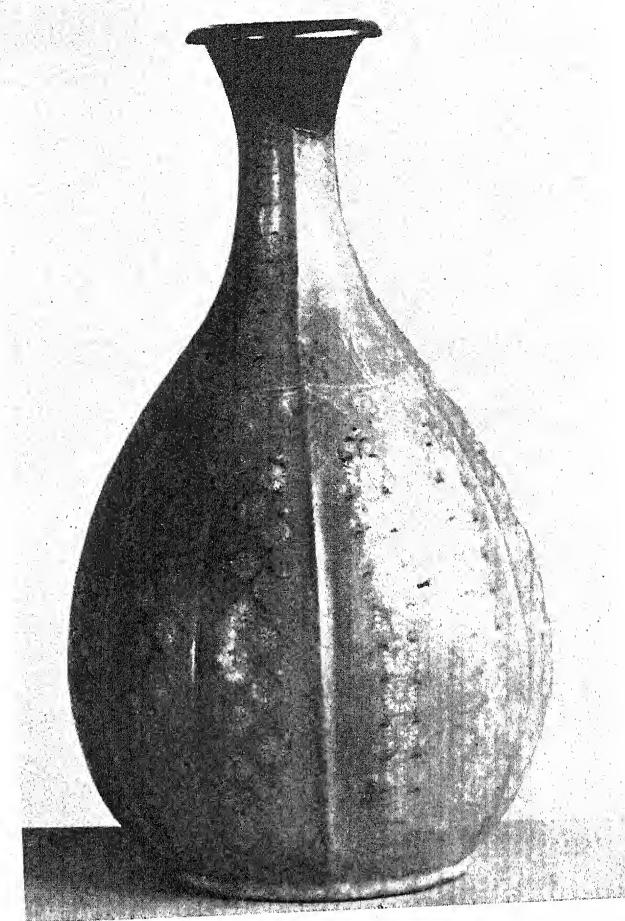
Koryu celadon ware

Plate 158 (a), (b) 12TH OR 13TH CENTURY. Ht. 13 in., 7 in. Pages 170, 171
Prince Yi Museum, Seoul



Koryu inlaid celadon ware

Plate 159 (a) 12TH OR 13TH CENTURY. Diam. $7\frac{1}{2}$ in. *Victoria & Albert Museum*. Page 172
(b) 12TH OR 13TH CENTURY. Ht. $10\frac{1}{4}$ in. *Rev. Stanley Smith*. Pages 170, 172



Koryu inlaid celadon ware

Plate 160 (a) 12TH OR 13TH CENTURY. Ht. 12 in. *Victoria & Albert Museum*. Page 171
(b) 12TH OR 13TH CENTURY. Diam. 10 in. *Prince Yi Museum, Seoul*. Pages 171, 172



Koryu celadon ware

Plate 161 13TH OR 14TH CENTURY, painted, with incised details. Ht. 12 in. Pages 170, 173
Victoria & Albert Museum



Painted celadon ware

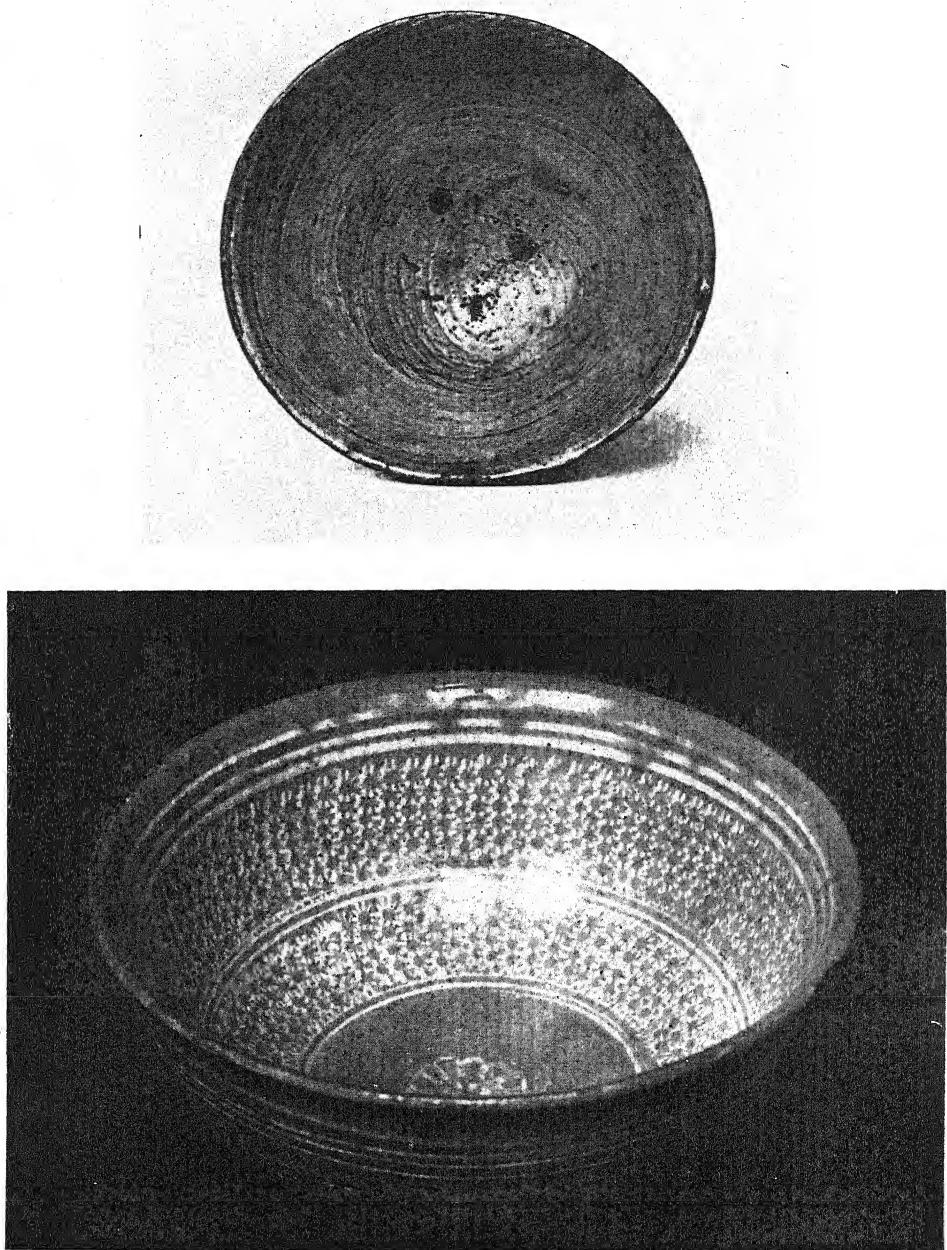
Plate 162 (a), (b) 14TH OR 15TH CENTURY. Ht. 16 in., 4½ in. Page 173

Prince Yi Museum, Seoul



Painted celadon ware

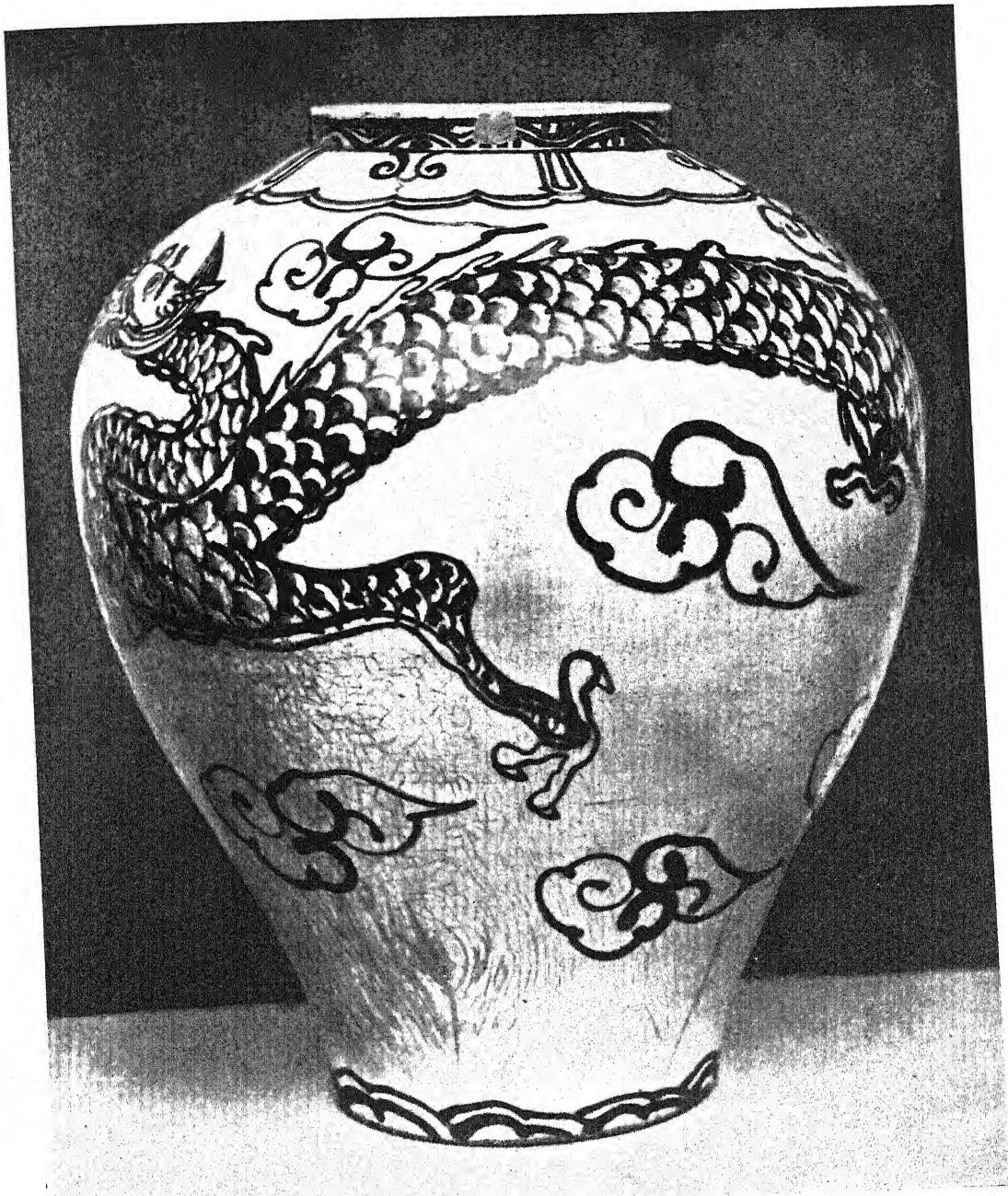
Plate 163 (a) PROBABLY 14TH CENTURY. Ht. $10\frac{1}{2}$ in. Prince Yi Museum, Seoul. Page 173
(b) PROBABLY 14TH CENTURY. Ht. $8\frac{1}{2}$ in. Prince Yi Museum, Seoul. Pages 170, 173
(c) 14TH OR 15TH CENTURY. Ht. $9\frac{1}{2}$ in. Victoria & Albert Museum. Page 173



Grey stoneware

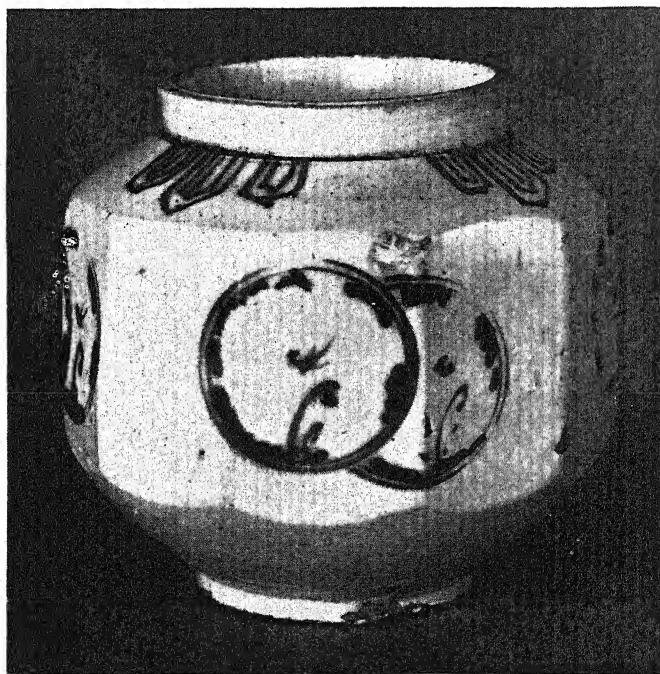
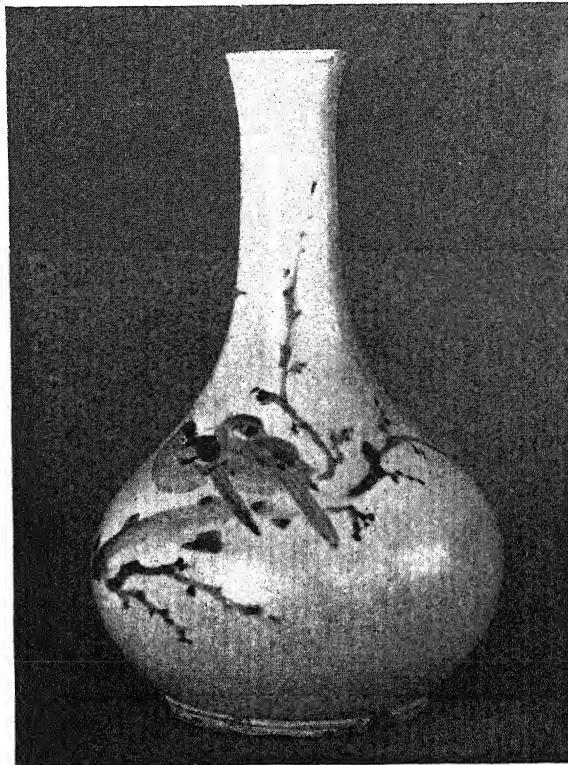
Plate 164 (a) PERHAPS 15TH OR 16TH CENTURY, decorated with brushed slip
Diam. 7 in. *Prince Yi Museum, Seoul*. Page 175

(b) 14TH OR 15TH CENTURY, stamped and inlaid decoration. Diam. 6 $\frac{7}{8}$ in.
Victoria & Albert Museum. Pages 172, 174



Yi porcelain

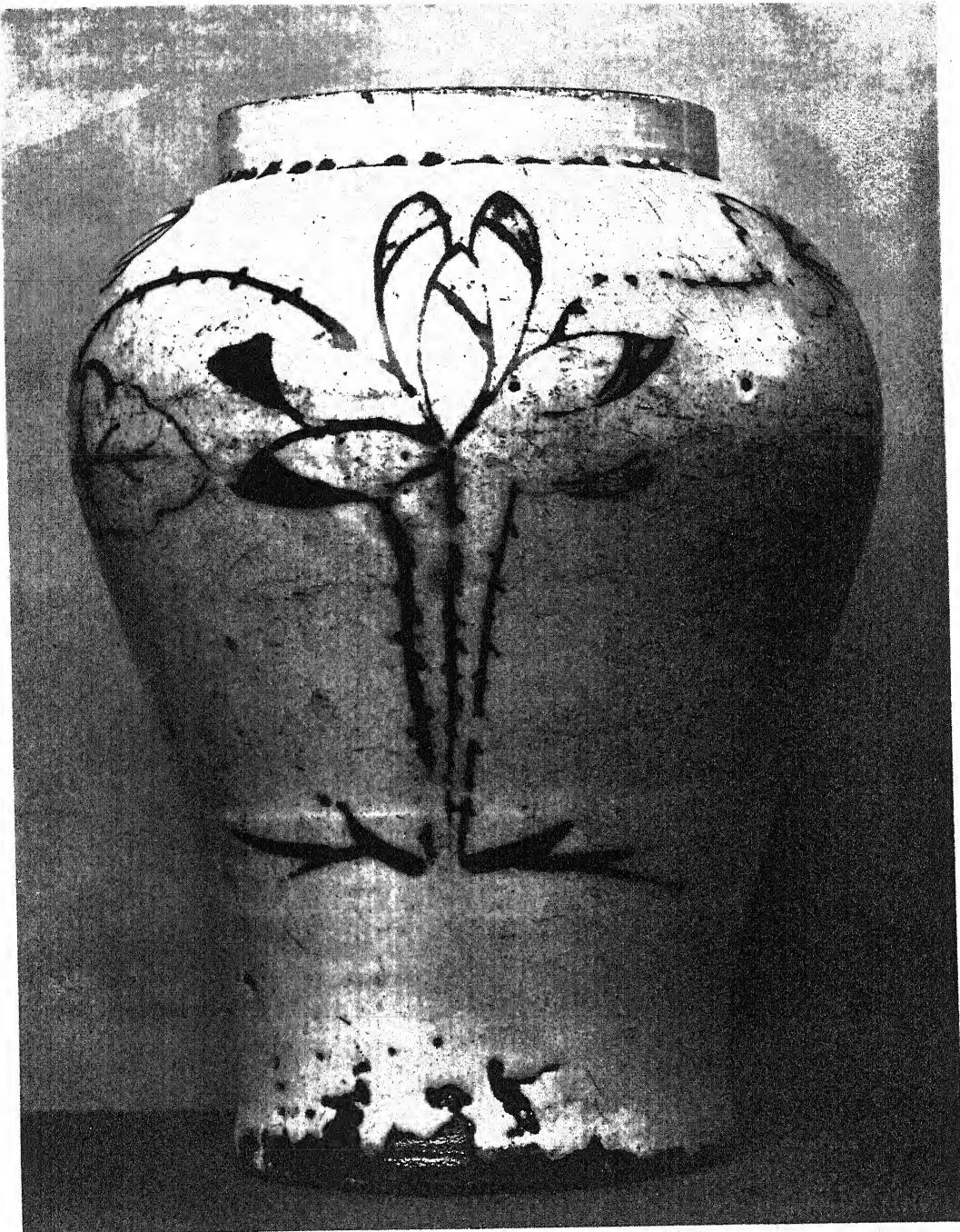
Plate 165 PERHAPS 15TH CENTURY, painted in brown. Ht. 13 $\frac{5}{8}$ in. Page 176
Victoria & Albert Museum



Yi porcelain

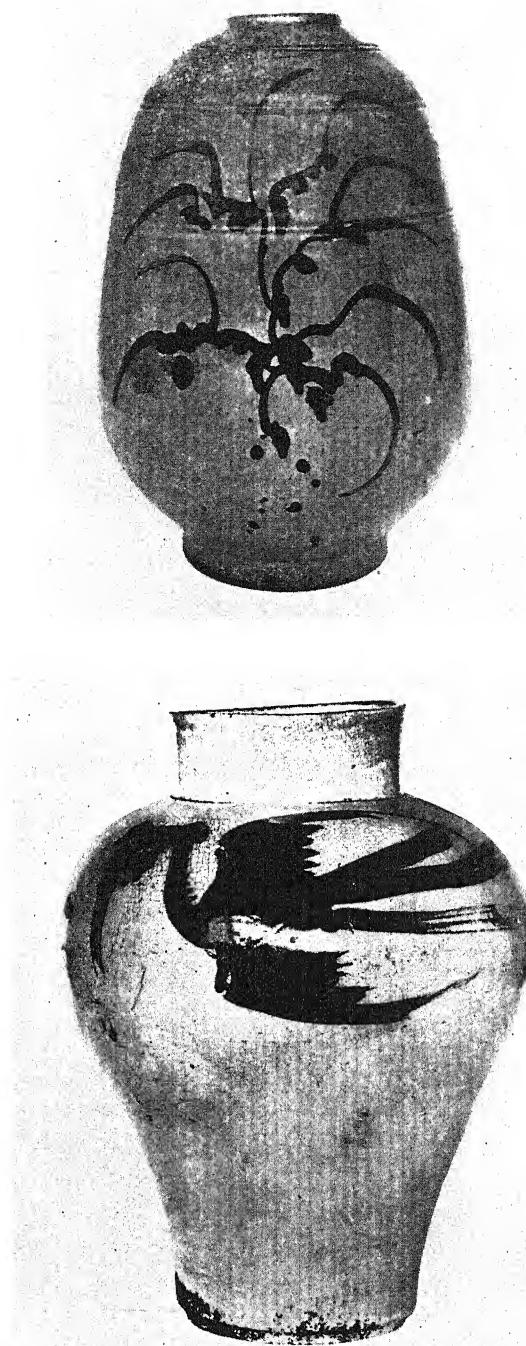
Plate 166 (a) 17TH OR 18TH CENTURY, painted in blackish blue. Ht. $7\frac{1}{2}$ in. Page 176
(b) 17TH OR 18TH CENTURY, painted in copper red. Ht. $6\frac{3}{4}$ in. Page 176

Victoria & Albert Museum



Yi porcelain

Plate 167 17TH OR 18TH CENTURY, painted in copper red. Ht. $11\frac{3}{8}$ in. Pages 118, 176
Victoria & Albert Museum



Yi Porcelain

Plate 168 (a), (b) PERHAPS 17TH OR 18TH CENTURY. Ht. 8 in. and 11 in. Page 176
Corean Collections

JAPAN

PLATES

LIST OF PLATES

- 169 Bizen stoneware pot and Seto (?) inlaid bowl.
- 170 *Raku* and Karatsu bowls.
- 171 Bowls attributed to Ninsei and Karatsu.
- 172 Bizen, Zeze, and other tea-jars and bowl.
- 173 Yatsushiro (?) wares.
- 174 Ninsei and Gempin bowls.
- 175 Bowls attributed to Kenzan.
- 176 Bowls attributed to Dohachi and Kenzan.
- 177 Kiyomizu (Kioto) enamelled pots.
- 178 Inuyama bottle.
- 179 Arita porcelain bottle, painted in blue.
- 180 Arita porcelain ('Kakiemon') dish and bowl.
- 181 Arita porcelain ('Kakiemon') bowls.
- 182 Arita porcelain ('Kakiemon') bowls.
- 183 Arita porcelain ('Kakiemon') vase.
- 184 Kutani (Kaga) porcelain vase.
- 185 Kutani (Kaga) porcelain dish and plate.
- 186 Nabeshima porcelain plates.
- 187 Nabeshima porcelain plates.
- 188 Hirado porcelain bottle and Arita blue-and-white plate.
- 189 Hirado porcelain vase and bowl.
- 190 Arita blue-and-white porcelain vase.
- 191 Arita ('Imari') export porcelain.
- 192 Vases attributed to Ninsei, probably 19th Century.



Plate 169 (a) IMBE (BIZEN province). Ht. $6\frac{7}{8}$ in. *Victoria & Albert Museum*. Page 182
(b) Attributed to SETO. Diam. $6\frac{1}{2}$ in. *Japanese Collection*. Pages 181, 182

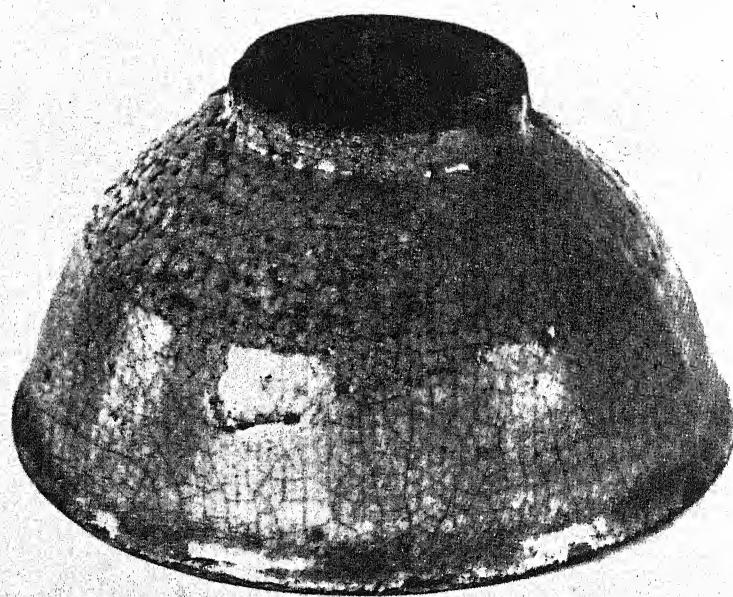


Plate 170 (a) KIOTO ('red *raku*'). Diam. 6½ in. Page 183
(b) KARATSU. Diam. 8 in. Page 182

Japanese Collections



Plate 171 (a) Attributed to NINSEI. Diam. 6 in. Page 184

(b) KARATSU. Ht. $5\frac{1}{2}$ in. Pages 181, 182

Japanese Collections

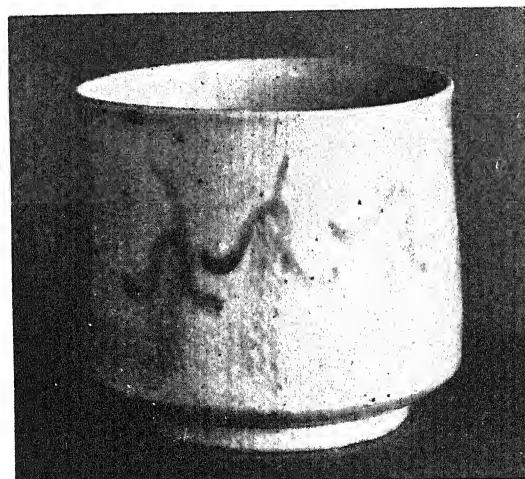


Plate 172 (a) IMBE (BIZEN province). Ht. $3\frac{5}{8}$ in. Page 181
(b) KARATSU. Ht. $7\frac{1}{4}$ in. Page 182
(c) ZEZE. Ht. $2\frac{1}{2}$ in. Page 181
(d) Style attributed to GEMPIN. Diam. $3\frac{7}{8}$ in. Page 181

Victoria & Albert Museum

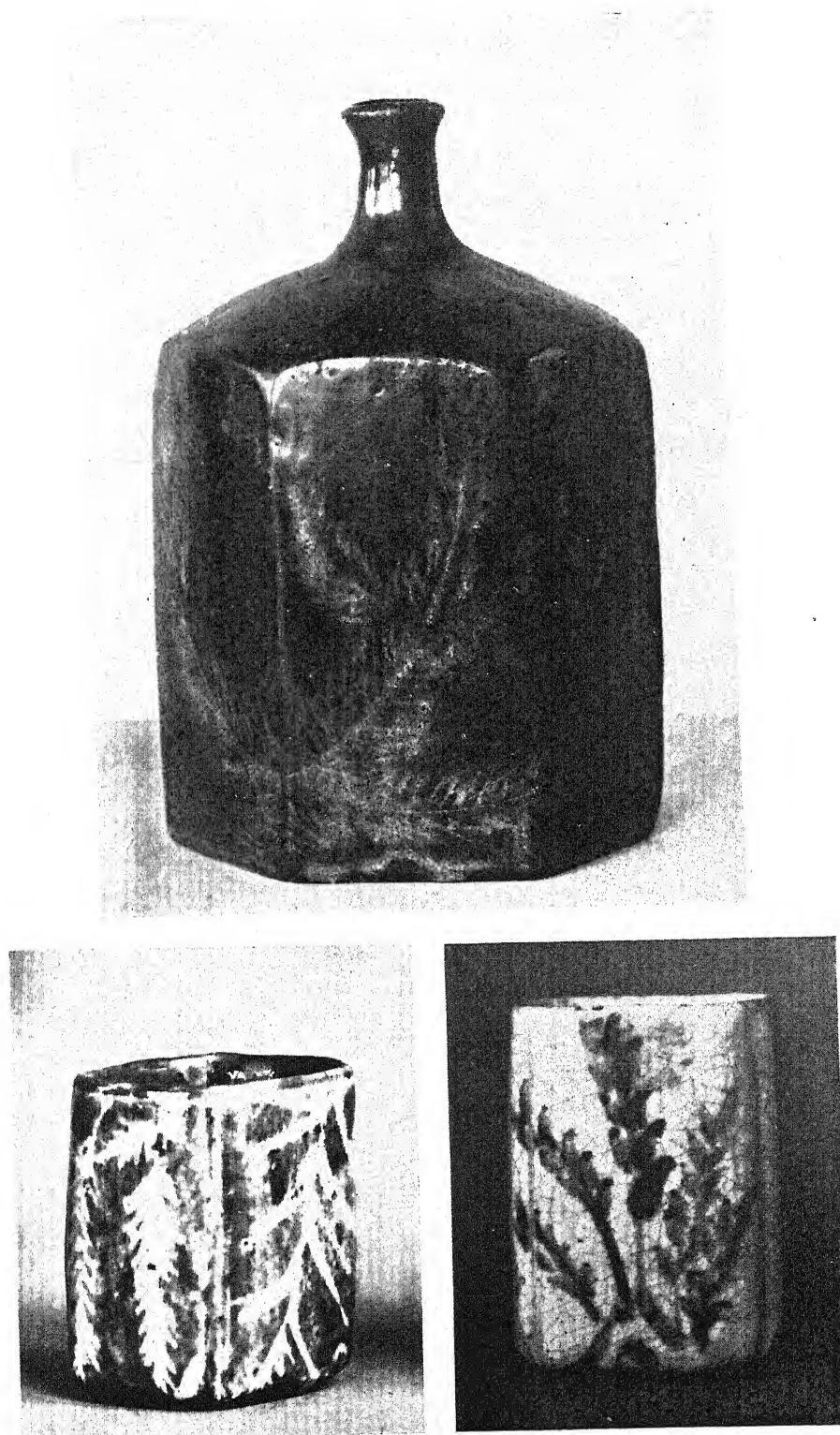


Plate 173 (a), (b), (c) Conjecturally attributed to YATSUSHIRO
Ht. $8\frac{1}{2}$ in., $3\frac{1}{2}$ in., $3\frac{3}{4}$ in. Pages 181, 182

Victoria & Albert Museum

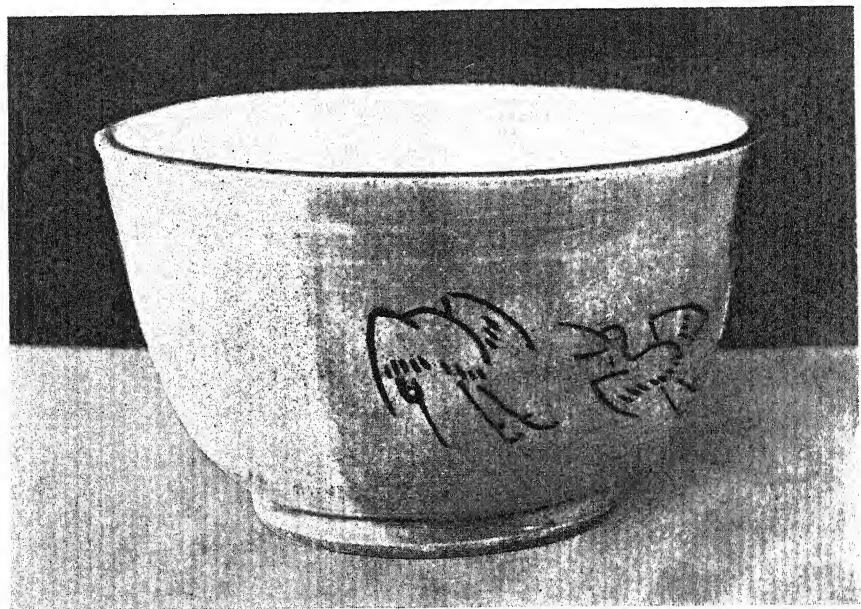


Plate 174 (a) Attributed to NINSEI (KIOTO). Ht. $4\frac{1}{2}$ in. Page 184
(b) Style attributed to GEMPIN. Diam. $5\frac{1}{2}$ in. Page 181
Japanese Collections

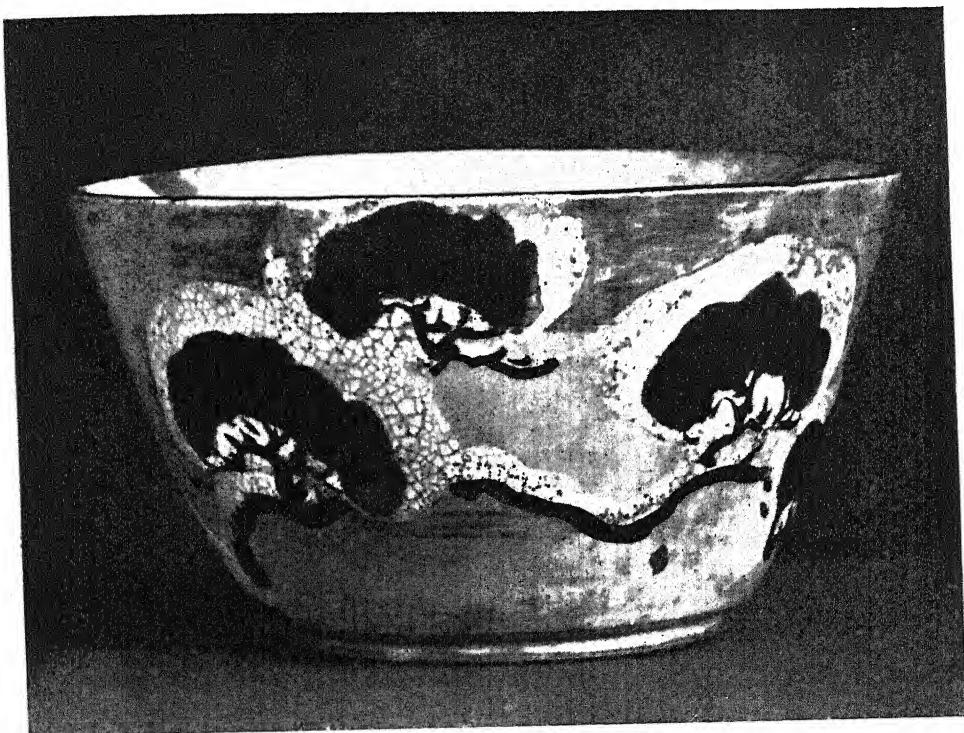


Plate 175 (a), (b) Style of KENZAN (KIOTO). Diam. 8 in., 4½ in. Page 184
Victoria & Albert Museum



Plate 176 (a) Style of DOHACHI (KIOTO). Diam. $7\frac{1}{2}$ in. Page 185
(b) Style of KENZAN (KIOTO). Diam. 6 in. Page 184

Japanese Collections



Plate 177 (a), (b) KIYOMIZU (KIOTO). Ht. 8 $\frac{3}{8}$ in., 8 in. Page 185
Japanese Collections

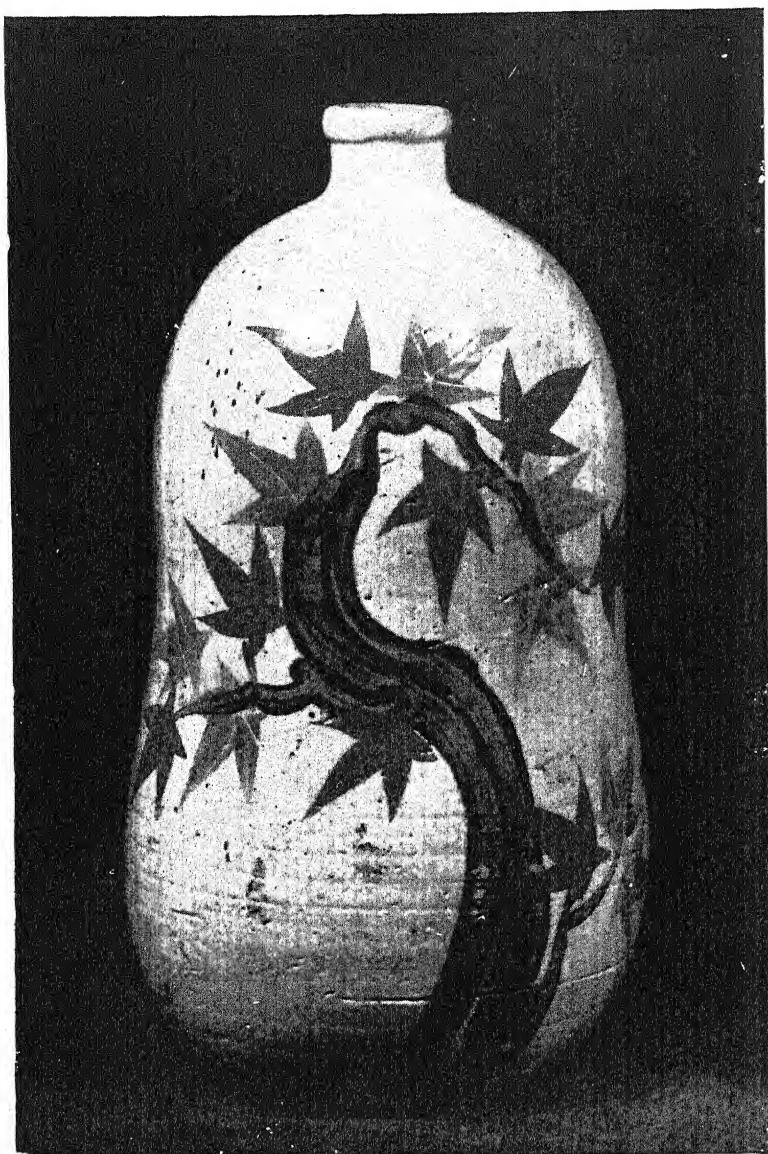


Plate 178 INUYAMA. Ht. $9\frac{1}{4}$ in. *Richard de la Mare*. Page 184

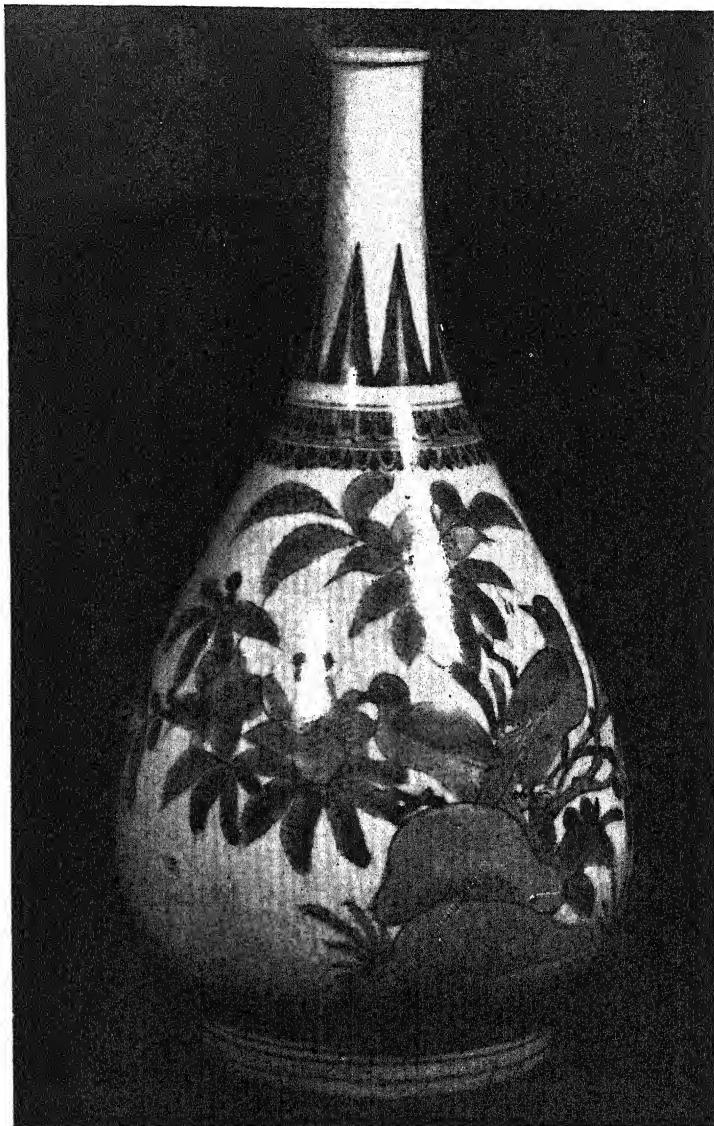


Plate 179 ARITA porcelain painted in blue. Ht. 11 $\frac{1}{2}$ in. *Richard de la Mare*. Page 186

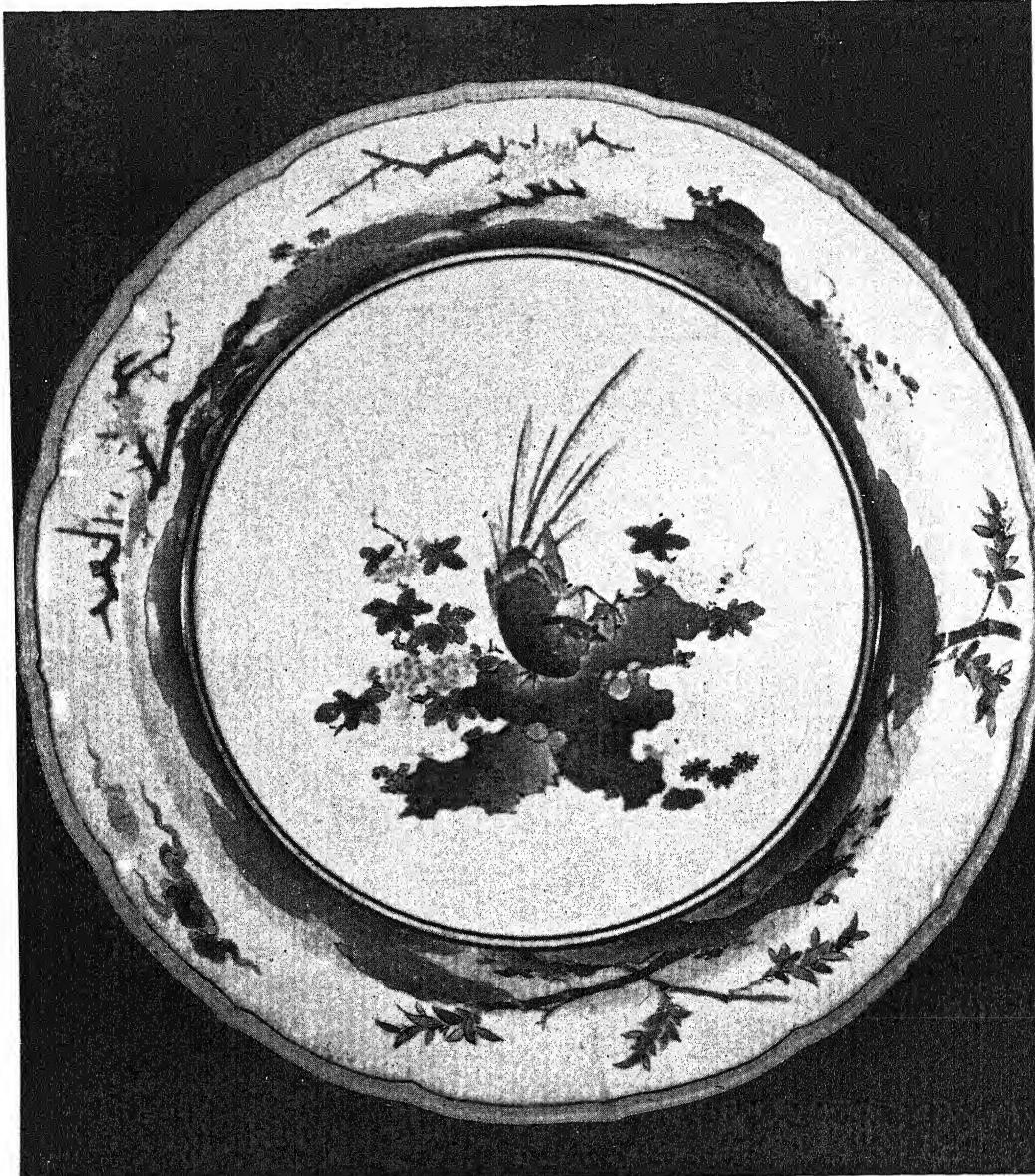


Plate 180 ARITA porcelain (KAKIEMON style). Diam. 12½ in. Page 185
Richard de la Mare

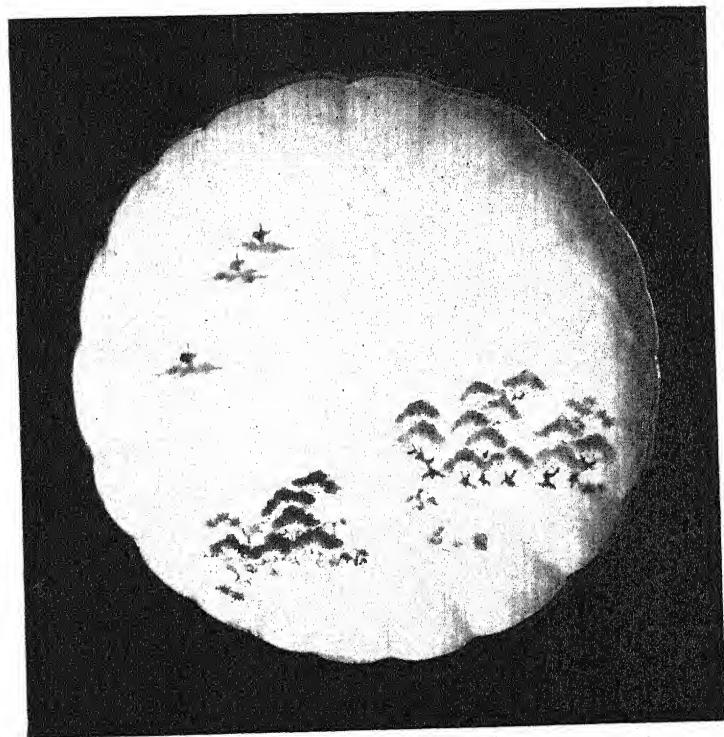
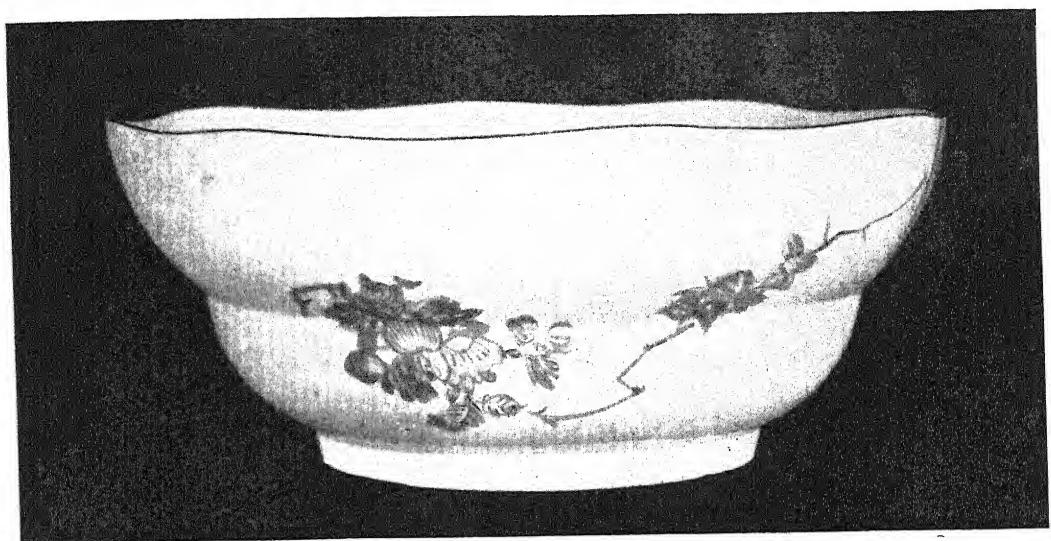


Plate 181 (a), (b) ARITA porcelain (KAKIEMON style). Diam. $7\frac{5}{8}$ in., $6\frac{7}{8}$ in. Page 187
Richard de la Mare

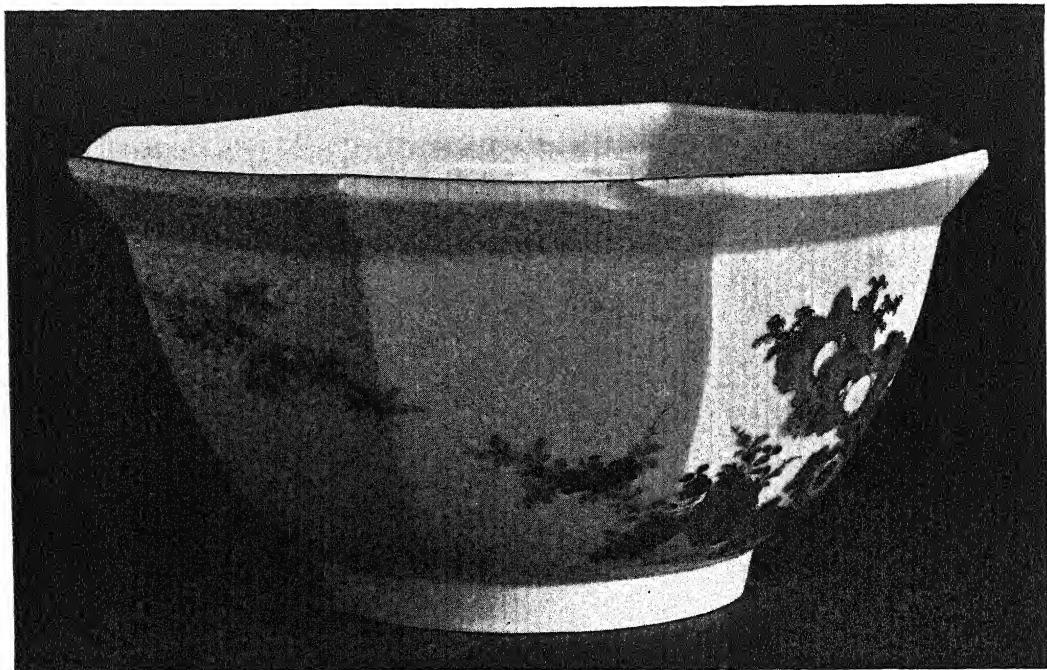


Plate 182 (a) ARITA porcelain (KAKIEMON style). Diam. $7\frac{7}{8}$ in. Page 187
Victoria & Albert Museum

(b) ARITA porcelain (KAKIEMON style). Diam. $4\frac{1}{8}$ in. *Richard de la Mare*. Page 187

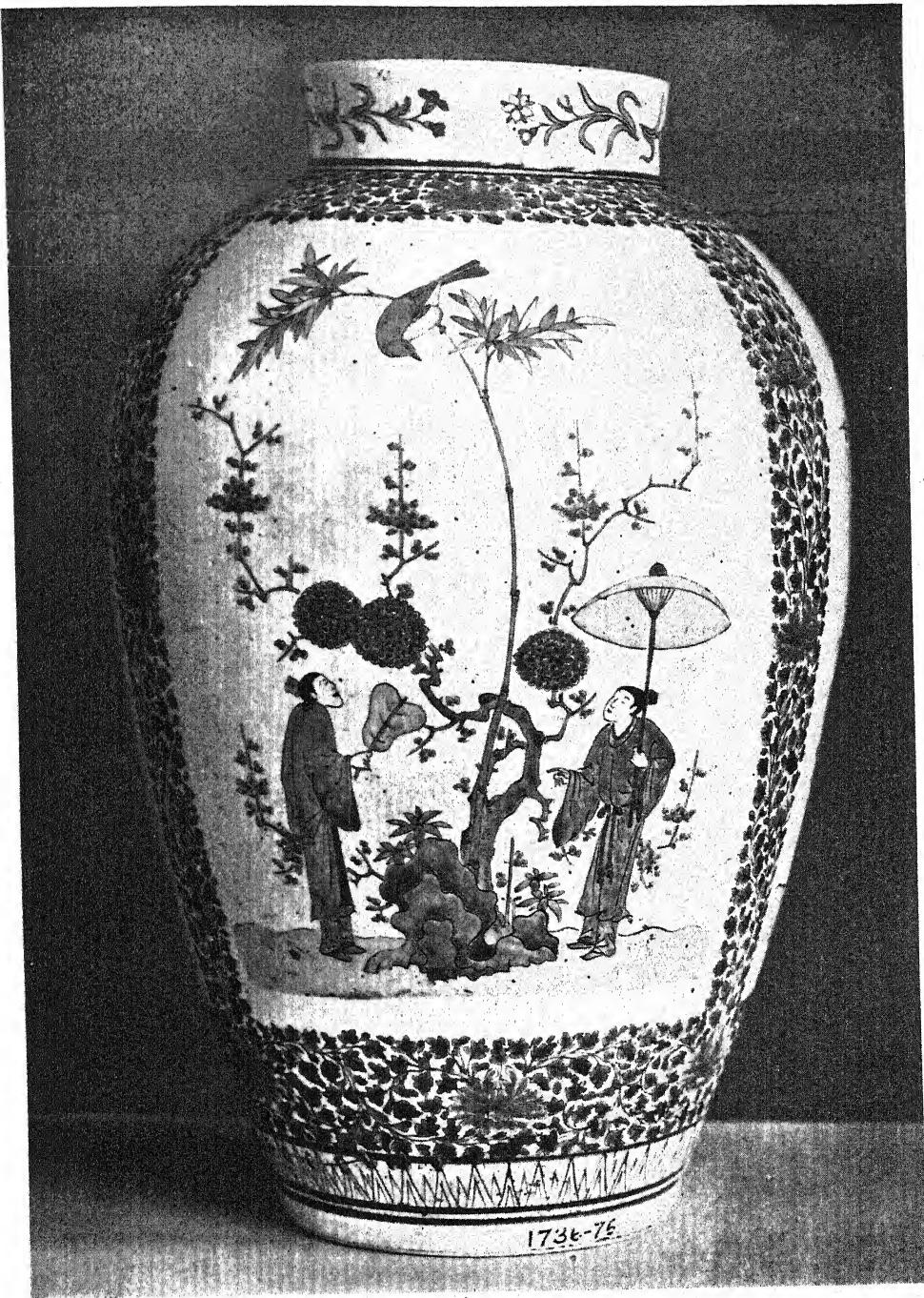


Plate 183 ARITA export porcelain (KAKIEMON style). Ht. 19 $\frac{3}{4}$ in. Page 186
Victoria & Albert Museum



Plate 184 KUTANI (KAGA) porcelain. Ht. 11 in. *Victoria & Albert Museum*. Page 187

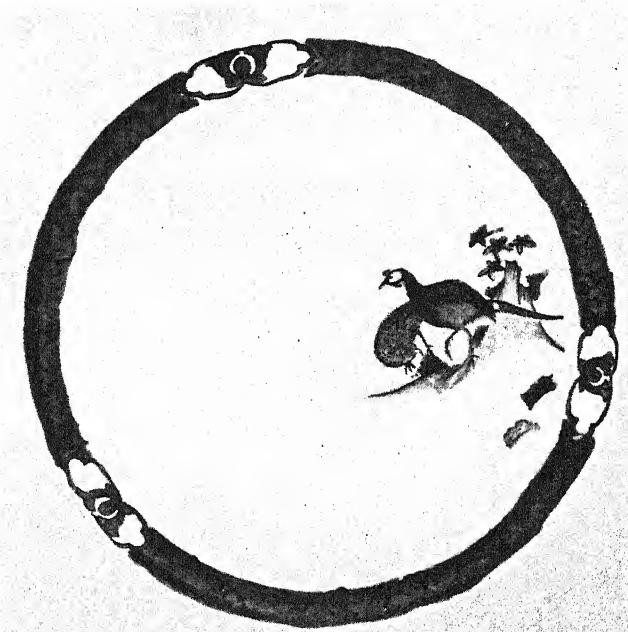


Plate 185 (a), (b) KUTANI (KAGA) porcelain. Diam. 5 in., 6 in. Page 187
Japanese Collections



Plate 186 (a), (b) OKAWACHI ('NABESHIMA') porcelain. Diam. 8 in., 6 in. Page 187
Japanese Collections

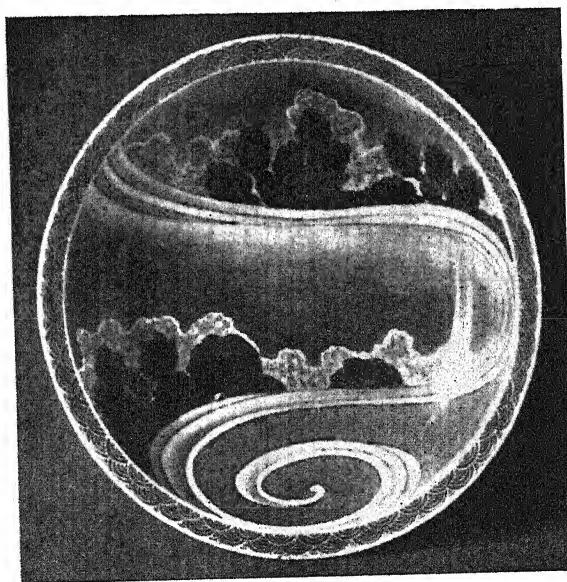
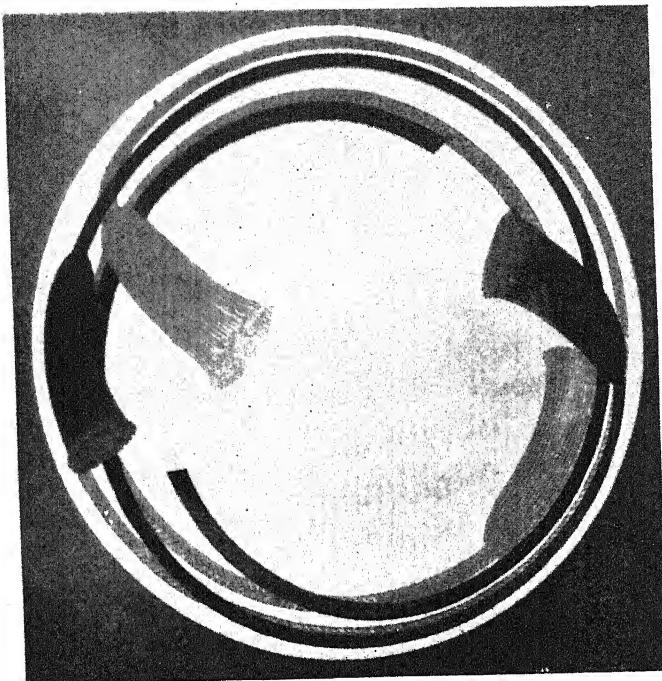


Plate 187 (a), (b) OKAWACHI ('NABESHIMA') porcelain. Diam. 8 in., 6 in. Page 187
Japanese Collections

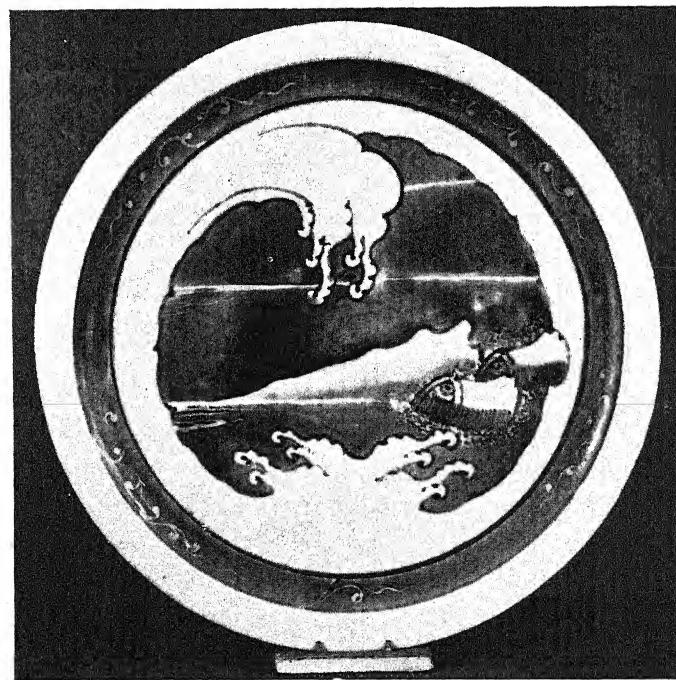


Plate 188 (a) MIKAWACHI ('HIRADO') porcelain, painted in blue. Ht. $6\frac{1}{2}$ in. Page 188
(b) ARITA porcelain, painted in blue. Diam. $8\frac{1}{2}$ in. Page 186

Victoria & Albert Museum

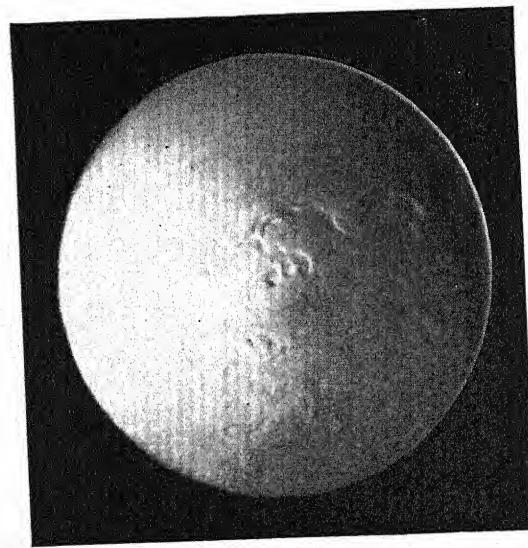


Plate 189 (a), (b) MIKAWACHI ('HIRADO') porcelain. Ht. $10\frac{5}{8}$ in., diam. 7 in. Page 188
Richard de la Mare



Plate 190 ARITA export porcelain, painted in blue. EARLY 18TH CENTURY. Ht. 15 $\frac{1}{4}$ in. Page 186
Victoria & Albert Museum



Plate 191 (a), (b) ARITA export porcelain ('Imari ware'). EARLY 18TH CENTURY. Diam. of dish 12 in. ; ht. of bottles $9\frac{1}{4}$ in., 9 in. *Victoria & Albert Museum*. Page 186

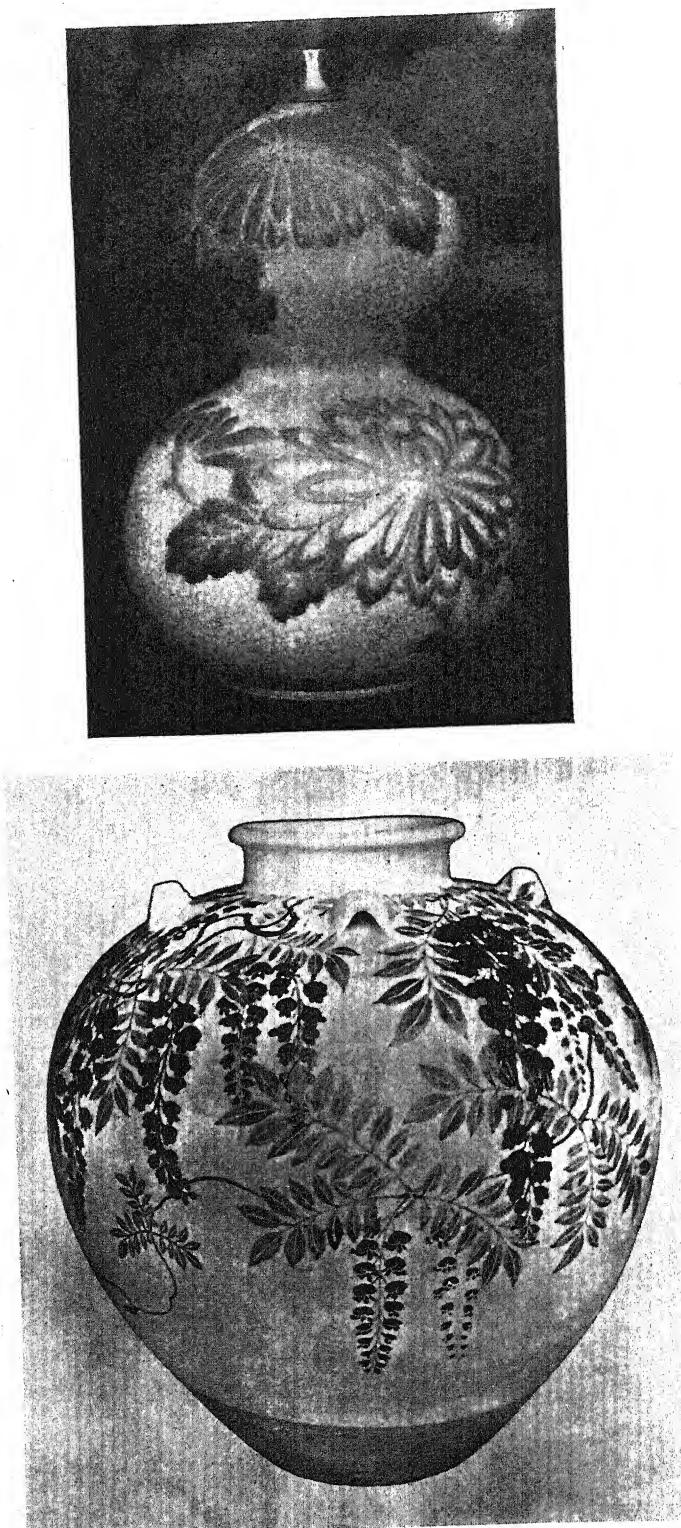


Plate 192 (a), (b) Attributed to NINSEI, but PROBABLY 19TH CENTURY
Ht. 6 in. and 10 in. *Japanese Collections*. Page 184